

Woody, Shearing Win '49 Poll

DOWN BEAT

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Why The Slump In Dance Biz? 'Beat' Plans To Find Out

What is the matter with the dance band business? *Down Beat* plans to spend the entire year of 1950, if necessary, in an effort to discover the answer to this question. With two of the three top winners in the current annual band poll, Woody Herman and Charlie Barnet, already disbanded, and the third, Duke Ellington, planning to do so, it is evident that something is seriously wrong.

Where can we turn for this answer? Not to the bookers and managers, not to the operators of ballrooms and clubs, not to the leaders and musicians. If any of these groups held the solution, they would do something about it and there would be no problem.

Down Beat and many contemporary publications have been speculating for months about the slump in the dance biz. So have all of the groups mentioned above. The *Beat's* theory has been that diversified audience taste is one of the principal factors, with no single style or type of music dominating the public favor. This may or may not be true.

Some of the groups noted above have reached the decision that disc jockeys throughout the nation, in their zeal to air the very latest popular tunes, are concentrating too much on vocal discs, seldom or never play dance recordings any more, and that this is affecting the general interest in dance music.

When scientists are confronted with a problem, they create laboratory conditions identical with those actually existing and test their products, designs, or formulas under these conditions. This, in brief, is what *Down Beat* proposes to do; conduct a laboratory experiment with a dance band to discover what is wrong with the business.

Our laboratory already exists, the ballrooms, clubs, theaters, radio stations, and recording studios from coast to coast. It will not be necessary to create artificial conditions. Real ones are staring us flatly in the face. And we have the dance band which will serve as our guinea pig.

By the time this issue of *Down Beat* reaches the hands of our readers, a new and as yet unknown 15-piece dance band will be rehearsing somewhere in New York. The editors of the *Beat* know the identity of this unit, are familiar with its background, and are confident of its future potential. These details, however, will not be revealed until the Jan. 13 issue of *Down Beat* reaches the stands on Dec. 30.

This band, fortunately, has sufficient financial backing to (Modulate to Page 10)

Duke And Tyree Eye The Flash



(Photo by Jack Tracy)

Chicago—"I like my band," says the Duke, and watching him with his bandmen, that becomes an unshakable fact. Here Ellington and trombonist-vibist-maracas shaker Tyree Glenn mug for the camera during the band's recent date at the Blue Note here.

Here's Our '49 All-Star Band

Benny Goodman leader
(favorite soloist)
Howard McGhee trumpet
Charlie Shavers trumpet
Miles Davis trumpet
Bill Harris trombone
Kai Winding trombone
Benny Green trombone
Johnny Hodges alto sax
Lee Konitz alto sax
Flip Phillips tenor sax
Stan Getz tenor sax
Buddy DeFranco clarinet
Erroll Garner piano
Shelly Manne drums
Eddie Safranski bass
Billy Bauer guitar
Pete Rugolo arranger
Al Hibbler male vocals
Mary Ann McCall girl vocals

New Outlet For U. S. Bands?

New York—New outlet for American bands may be opening up in Cuba. Following Woody Herman's December date at the Tropicana with a small combo, Tommy Dorsey is set to go into the Sans Souci, also near Havana, with his full band on Jan. 12. TD is set there for four weeks. He'll draw \$7,500 a week American, plus bonuses if he proves a big draw.

As a rule, American bands are not welcome in Cuba as far as the Cuban musicians union is concerned because of the AFM ban on Latin-American combos coming to this country. However, American bands which have applied for admission so far have been rhumba outfits which would compete with the local crews. They have been turned down. Dorsey's entry was arranged after brief talks with the Cuban musicians union.

Dorsey's band will be the third American group to hit Cuba in three months. Cab Calloway played there with his combo in November.

Ziggy Batons Sinatra Show

Hollywood—Ziggy Elman, who went east with Frank Sinatra to baton the singer's air show during his sojourn in New York, took seven musicians with him from here. They were Fred Stulce, Emmett Callen, Leo Hartman and Babe Russin, saxes; Lou McGarity and George Arus, trombones, and Ken Lane, piano.

The men were able to accompany Elman when the show moved to New York because all are members of the AFM's New York Local 802.

Marilyn Maxwell Cuts

New York—Movie starlet Marilyn Maxwell has cut four sides for Harmony records. Sides include three novelties and one standard. Although she used to sing with Buddy Rogers and Ted Weems, she had never cut any wax prior to this.

Cugat Europe Trip

New York—A European tour is being lined up for Xavier Cugat next spring. Current plans are for Cugat to cross the pond in April and play in France, Belgium, Switzerland, Italy, and Scandinavian countries.

Chicago — The now-defunct Woody Herman band and George Shearing's quintet, in existence only a few months, took the top spots in *Down Beat's* 1949 band poll. The Herman Herd more than tripled the number of votes garnered by

Norvas' Upstarts Sign With London

New York—London records, continuing to build up its roster, has signed Bill Norvas and the Upstarts, Billy Butterfield's band, and Ralph Young, former Les Brown vocalist.

Firm has also signed Hank Fort, who wrote *Put Your Shoes on, Lucy*, Hank, a femme, will become a singer for London.

Meanwhile, the company has made arrangements to distribute London label records in England. Until recently, London's parent company, English Decca, released American Decca records in England.

Haines-Farrell Duo

New York — Singer Connie Haines is cooking up a night club act with comic Tommy Farrell. The two got together when they were both working in the film, *Duchess of Idaho*. Farrell recently broke up with his former partner, Gene McCarthy.

Feather Injured In Car Accident

New York — Leonard Feather, music critic and disc jockey, was seriously injured, along with his wife, in a freak auto accident in November. They were both hit by a driverless car which rolled down a hill and jumped the curb where they were standing. Feather suffered two broken legs and a broken arm. His wife has a fractured pelvis.

Feather and his wife were on Convent avenue when the accident happened. The car, which had been double parked on a hill, rolled down the incline on its own, hit two other cars, then jumped the curb and rammed the Feathers. When the owner of the car heard of the accident, he had a heart attack.

Feather's seven-night-a-week disc jockey show on WMGM has been cancelled pending his recovery.

McKinley Accepts Unwanted Booking

New York — Ray McKinley will play one week at the Statler hotel here, starting Dec. 19, to fill in seven days which neither Sammy Kaye nor Frankie Carle wanted to play. McKinley follows Kaye into the spot and Carle follows McKinley.

Hotel found itself with the open week when Kaye refused to extend his run and Carle wouldn't move up his opening. Both wanted to take the pre-holiday week off.

Following his week at the Statler, McKinley goes into Frank Dailey's Meadowbrook for the New Year's week.

New Orleans — Chubby Jackson has brought a combo into the International Settlement here. Group has Normie Fay, trumpet; Ray Turner, tenor; Mel Zelnick, drums; Harry Biss, piano, and Chubby on bass and vocals.

second place winner Duke Ellington. Shearing had a much closer squeeze in finishing ahead of 1948 winner Charlie Ventura.

Woody carried three of his sidemen—Bill Harris, Shelly Manne, Serge Chaloff—and his girl singer, Mary Ann McCall, into the winner's circle with him.

Some Changes Made

Several previous many-time winners were this year dumped from their top spots, including trumpeter Charlie Shavers, defeated by Howard McGhee; Lawrence Brown, trombone; Ben Webster, tenor sax; Harry Carney, baritone, who was swamped by the deluge of Chaloff votes; Mel Powell, piano; Oscar Moore, guitar, and Billy Strayhorn, arranger.

Charlie Parker came in a close second to Johnny Hodges on alto, but votes for him could not be recorded, as he has been a leader all year. The same happened to George Shearing and Lennie Tristano, who, despite the fact they were ineligible, still pulled enough piano votes to finish high on the list. The King Cole combo was second favorite vocal group, but could receive credit for votes in the instrumental combo bracket only.

Goodman Again

Benny Goodman regained his favorite soloist trophy after losing last year, but only after Bill Harris made it very close right up until the final ballots were in.

Billy Eckstine and Sarah Vaughan held on to their "singers not in bands" plaques; Flip Phillips led the tenor saxists; Buddy DeFranco again led clarinetists by a wide margin; Erroll Garner squeaked to a close win over Lou Levy on piano; Eddie Safranski again topped bassists; Billy Bauer led on guitar; Pete Rugolo topped arrangers, and Al Hibbler was the favorite male singer with band. Spike Jones again is King of Corn.

Trophy Presentations

Trophies to the poll winners will be presented after the first of the year at such times as appointments can be made in various cities.

Following is the complete tabulation of all votes received in the 1949 poll:

Best Band

Woody Herman	1,042
Duke Ellington	301
Charlie Barnet	249
Les Brown	176
Sian Kenton	157
Dizzy Gillespie	124
Gene Krupa	90
Benny Goodman	65
Claude Thornhill	62
Tommy Dorsey	55
Tex Benke	50
Harry James	46
Lionel Hampton	44
Ray Anthony	41
Elliot Lawrence	35
Ralph Flanagan	32
Jimmy Dorsey	26
Guy Lombardo	23
Vaughn Monroe	17
Count Basie	15
Ray McKinley	15
Eddy Howard	13
Dick Jurgens	10
Sammy Kaye	10
Freddy Martin	10
Artie Shaw	10

Combo—Instrumental

George Shearing	420
Charlie Ventura	371
Nat Cole	328

(Modulate to Page 12)

Marilyn, Mel On The Cover

Mel Torme blows a velvet-foghorn wolf call at lovely Marilyn Maxwell in the pose on the cover of this issue. It was shot at the Press Photographers' hall at Ciro's in Hollywood, which explains the fancy costumes. Marilyn, after her recent date at the Chicago theater, returned to the coast to cut her first phonograph platters, which will be released by Columbia on the Harmony label. Torme starts a tour of B & K outlying theaters in Chicago at the Marbro Dec. 23.

Murray And Fran Follow 'Freestyle' Through New York's Night Life



New York—Murray Berman, a linotypist from Mt. Vernon, N. Y., won a date with Fran Warren for dreaming up "freestyle" in the *Beat's* "What's the Word" contest. Date started with dinner at the Tavern-on-the-Green, where Ber-



man got dreamy-eyed when telling Fran and band leader Milton Saunders what he thought of Fran's singing. Next stop was Cafe Society, where daters met singers Ann Cornell and Nellie Luther. Third photo, and last stop, was



made at Bop City. Berman, like Chicago winner James McNamara (*Down Beat*, Dec. 16), seemed a little tired at this point, though Billy Eckstine, Ralph Watkins, and Fran were having a great time.

'Daryl Harpa Ork May Be Making Music Biz History'

By JOHN S. WILSON

Reviewer at Club Diana, Union, N. J.

Trumpets: Charles Johnson and Charles Lanjahr.

Trombone: Dick Theriakson.

Reeds: Dave Larson, Eddie Benson, tenor and flute; Owen Nelson, baritone and tenor.

Rhythm: Eddie Dimond, piano; Tom McKay, bass; Stony Maldonado, drums; Nelson Ol-

meda, conga, and Andres Mendez, bongos.

Vocals: Margo Paige and Nelson Olmeda.

Arrangers: Eddie Dimond, Tom McKay, and Dave Larson.

Daryl Harpa—Leader.

New York—It's just possible that Daryl Harpa may be creating a little current music business history. It could be that he has hit on a formula which could bring bands back to public attention from the slough of disinterest in which they are currently wallowing. But this is not because he has come up with anything particularly new or outstanding musically.

The Harpa formula is a blend of relatively familiar ingredients. What makes Harpa a provocative phenomenon is the way he is mixing his ingredients and the showmanship with which he is presenting them.

Borders on Fantastic

The degree of polish which he has applied to this showmanship so far borders on the fantastic when it is considered that he has achieved it entirely with sweat and faith instead of money.

Essentially, and stated in the baldest terms, Harpa is offering a three-way package: a cross-section of American dance music, Latin-American music, and a floor show. Put as bluntly as this, the Harpa package sounds like 99 other bands. But it isn't. Harpa's band is like nothing that has hit this territory

in recent years.

Keeps Dancers Happy

First of all, he keeps the dancers happy. His American music sticks pretty closely to standards played pleasantly with no trace of mickey or tenor. He mixes in some light swing stuff and an occasional bop piece played quite legitimately, but at a danceable pace.

When he moves into his rhumba material, he eases even the shyest dancers into the Latin steps by starting out with an easygoing chorus of an American standard and going right into a rhumba at the same tempo so that those who might be scared off by the Latin-American rhythms find that they're dancing to them before they're quite aware of what has happened.

Frenzy

On the up-tempoed Latin stuff, Harpa presents a frenzied front line flash by lining up his single congaist, Nelson Olmeda, his bongo

player, Andres Mendez, and himself shaking maracas, plus a pair of dancing conga players, the Diaz brothers, spotted at either end of the stand.

For the vocals on both the Latin and American material, Harpa has an enormous asset in Margo Paige. Margo manages to look simultaneously cute and exotic (half Irish, half Filipino), sings both styles much better than average, and projects loads of personality. But that isn't all. Comes floor show time and Margo also dances, more with her personality than with her feet, but the result is extremely effective.

Legitimate Stuff

This floor show of Harpa's is not the usual melange of vocalists and instrumental solos which characterize band shows. He has legitimate production numbers, complete with props, lighting, and effects, spotted between specialties by the Diaz brothers and Margo. The show moves at a slambang pace, entertains, and leaves the impression that you have seen a full scale night club show.

In retrospect, you realize that he has done it with black thread and mirrors, but even then the fact that he can gain his effects simply by drawing on his band personnel leaves you amazed.

Polished Air

The guts of this outfit are Harpa and Margo Paige, who is Harpa's wife. Without Margo's versatility, Harpa would be stymied. And Harpa himself brings an air of polish and ease to the band's presentation which clothes what might otherwise be some rather bare bones.

Musically, this band is not going to knock anyone out. Any of the band's facets, taken individually, would mean little. But combined and presented with Harpa's imagination and suavity, they stack up as one of the best band buys we've seen in a long time.

On the Way

This group definitely is on its way up. At a time when operators are leary about putting out dough for bands, Harpa is offering a package that should be worth any operator's money. Given a chance to move into spots where he can make a little loot, he should get even better.

That he has achieved as much as he has while playing in out-of-the-way places, with no money and no name, is nothing short of amazing. If this isn't one of the top flight commercial outfits within three years, I'll go back to prognosticating for the *Literary Digest*.

Down Beat covers the music news from coast to coast and is read around the world.

Period

From the Covington, W. Va., Virginian:

"Dr. William J. Ellis said this morning Lynn Tyree Jr., stabbed in the chest in a fight Saturday midnight, is not past the critical stage. . .

The fight happened at Elmer's Place in Indian Draft, according to Sheriff Bill Henderson. . .

Two columns away was this ad:

SPECIAL NOTICE

We will not be playing music at Elmer's Place any more. Period.

BILL MARTIN & DUSTY FOWLER BAND

Brooklyn Pub Nurtures Bop

New York—Bop is struggling to grow in Brooklyn. At Soldier Meyer's spot in the Brownsville section, the all-frantic stuff got its first permanent home outside of midtown Manhattan a couple of months ago and since then has been hanging on grimly.

The impetus to bring bop to Brooklyn was the Soldier's 19-year-old son, Norby, who sold his father on the project by taking him to hear the clink and rustle of cash as it piled up at the Three Deuces when the 52nd St. spot went back to a music policy last summer. Original plan at the Soldier's was to use music six nights a week.

However, after five weeks, during which combos headed by Kai Winding, Terry Gibbs, and Max Roach were used, it turned out to be more economically rational to confine the fifth flatting to week-ends.

That's the policy now. However, Norby and Leonard Feather, who books the shows, still are having trouble finding names which will drag the connoisseurs all the way to Brownsville. The local citizens, apparently, are still in a curiosity stage. They'll stop by to hear someone who hasn't played the spot before, but won't follow up on repeat engagements.

Elliot On Air

New York — Elliot Lawrence has become a music commentator with a 15-minute weekly program on WNEW, New York, on Friday nights at 9 p. m. Show started Dec. 2 and is being syndicated via transcription to other stations throughout the country. Program is devoted to progressive music, with Elliot delivering the between-plate comments.

Jimmy Toots His Horn For Op



Chicago—The McPartlands, trumpeter Jimmy and pianist Marian, thought the Zebra in Green Bay was the end as far as dream jobs were concerned, but that was before they met Mike Flesch, who runs the Grandview inn in Columbus, Ohio. Jimmy and Marian, plus drummer Mousie Alexander and bassist Ken Buchanan, return for a second date on Jan. 2. Jess Stacy working there now. Here jazz-happy operator Flesch hears the McPartland horn from what Marian thinks is too close range.

Dig That Good Jazz In Holland



Amsterdam—Although the Louis Armstrong All-Stars were in Holland for just 24 hours, Barney Bigard, left, and Jack Teagarden, right, found time to visit VARA network disc jockey Pete Felleman and his wife Marga. Felleman, who has 4,000 sides of American jazz, uses U. S. discs exclusively on his program. The Armstrong troupe broadcast from Hilversum and played a concert in Rotterdam.



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Mix Names Best Discs Of Year

By MICHAEL LEVIN

New York—Below, for your Christmas gift lists, are the records that the *Beat* has reviewed this year, found worthy of mentioning again as being among the year's best. There are some good records not found on this list, mostly for reasons of space. It is noteworthy that very few good Band Jazz records were put out proportionately. It was primarily a year for vocalists in the commercial market, and for small combos in the music market.

Notable, Erroll Garner, George Shearing, Lennie Tristano, and Woody Herman walked off with the honors.

The recording companies showed a few surprises. Columbia turned out the most *Top Drawer Discs*, 18 in all, followed by Capitol with 15. Victor and Mercury tied with seven each, while Decca with five, nosed out Discovery, New Jazz, and MGM, all tied with four. Blue Note was next with three, Harmony, National, Dial and London had two, while Bluebird, Kem, King, Down Beat, Unison, Apollo, Regent, Atlantic, Roost, Art-Floral, Miltone, Modern and Brunswick had one each.

Combo Jazz

Erroll Garner
Where or When (Mercury)
Lover Man (Apollo)
Undecided (Regent)
Way You Look Tonight (Atlantic)
Love for Sale (Dial)
Lover (Modern)
Frankie and Johnny (Dial)
George Shearing
East of the Sun (MGM)
September in the Rain (MGM)
Constellation (London)
Lennie Tristano
Marionette (Capitol)
Subconscious Lee (New Jazz)
Lee Konitz
Tautology (New Jazz)
Marshmallow (New Jazz)
Nat Cole
Piano Selections (Capitol)
Tribe—Volume 4 (Capitol)
Miles Davis
Move (Capitol)
Hoplicity (Capitol)

Howard McGhee and Fats Navarro
Double Talk (Blue Note)
Bopation (Blue Note)
George Auld
Darn That Dream (Discovery)
They Didn't Believe Me (Discovery)
Charlie Ventura
Body and Soul (Victor)
F.Y.J. (National)
Flip Phillips—*This Can't Be Love* (Mercury)
Sheboubou Trio—*What Is This Thing Called Love!* (Down Beat)
Buddy DeFranco—*Extrovert* (Capitol)
Jimmy McPartland—*In a Mist* (Unison)
Eddie Condon—*Seems Like Old Times* (Decca)
Kai Winding—*Bop City* (Roost)
Stan Getz—*Mercy* (New Jazz)
Doc Evans—*Disco Jazz* (Art-Floral)
Sidney Bechet—*Selections* (Blue Note)
Illinois Jacquet—*Black Velvet* (Victor)
Arnold Haber—*One in Three* (Miltone)
Bobby Hackett—*Selections* (Brunswick)
Metronome All-Stars—*Victory Ball* (Victor)
Red Norvo—*Selections* (Capitol)
Be-Bop (Victor)

Band Jazz

Woody Herman
Early Autumn (Capitol)
That's Right (Capitol)
Lemon Drop (Capitol)
Summer Sequence (Columbia)
Lady McGowan's Dream (Columbia)
Les Brown
Just a Gigolo (Columbia)
Selections (Columbia LP)
Tommy Dorsey
Dreams of You (Victor)
Continental (Victor)
Duke Ellington—*Crescent Love Call* (Columbia)
Gene Krupa—*Dear Old Southland* (Columbia)
Harry James—*Ultra* (Columbia)
Charlie Barnet—*Portrait of Edward Kennedy Ellington* (Capitol)
Stan Kenton—*Encores* (Capitol)
Ted Heath—*London Suite* (London)

Haddad Reforms, Goes Commercial With Bop



Omaha—Eddy Haddad's first band, in 1939, played loud and long and didn't care much about playing for the paying customers. It didn't last long. Here's a photo of Eddy's new band, which plays such things as *Lemon Drop*, *Tenderly*, and *Wallington's Godchild*. Paradoxically, it seems to be doing pretty well. Most of the band members

are students and the lineup is: saxes—Joe Dagosta, Tod Rossiter, Subby Coniglia, and Sam Fermature; brass—Paul Bursik, Bill Granville, Jack Fierman, and Red Travis; rhythm—Eddy Forman, drums; Jack Gaantner, bass; Jimmy Skomal, bongos; and Rolli Gillen, piano. Haddad and Skomal share the vocals.

Vocal

Billy Eckstine
Songs (National LP)
Craving (MGM)
Doris Day
Songs (Columbia LP)
It's a Great Feeling (Columbia)
Frankie Laine—*Songs* (Mercury LP)
Dorothy Kirsten—*You Go to My Head* (Victor)
Sarah Vaughan—*Man I Love* (MGM)
Vic Damone—*Why Was I Born?* (Mercury)
Mary Ann McCall—*You're My Thrill* (Discovery)
Lee Baxter—*Night and Day* (Discovery)
Ella Fitzgerald—*Black Coffee* (Decca)
Dave Lambert—*Always* (Capitol)
Nat Cole—*Portrait of Jennie* (Capitol)

Perry Como—*With a Song in My Heart* (Victor)
Kay Starr—*So Tired* (Capitol)

Dance

Claude Thornhill
Whispering (Harmony)
Look for the Silver Lining (Columbia)
Selections (Columbia LP)
Ray Anthony
A Dreamer's Holiday (Capitol)
A New Shade of Blue (Capitol)
Jose Melis—*Selections* (Mercury LP)
Ralph Flanagan—*My Hero* (Bluebird)
Machito—*Lloro Timbero* (Mercury)
Kay Kyser—*Sweet and Lovely* (Columbia)
Jimmie Lunceford—*Selections* (Decca)

Novelty

I—*Can Hear It Now—Volume 2* (Columbia LP)

Raymond Scott's *Drawing Room* (Columbia LP)
Woody Herman—*You Rascal You* (Capitol)
Burl Ives—*Mule Train* (Columbia)
Dinah Shore—*Doris Day—It's Better to Reveal* (Columbia)
Pearl Bailey—*Lips Page—Baby, It's Cold Outside* (Harmony)
Wingy Manone—*Riders in the Sky* (Kem)
Mary Lou Williams—*Oo-Bla-Dee* (King)

Concert

Duke Ellington—*Liberian Suite* (Columbia LP)
Morton Gould—*Serenade of Carols for Small Orchestra* (Columbia LP)
Alec Wilder—*Octets* (Mercury LP)
Andres Segovia—*Guitar Solos* (Decca)
Percy Faith—*Deep Purple* (Victor)
Victor Young—*In Old Vienna* (Decca)

Armstrong Explains Stand Against Bop

By JOHN S. WILSON

Ray Scott Finds New TV Gimmick

Detroit—Raymond Scott has unveiled a new closed-circuit TV gimmick for use in night clubs so that even a guy sitting behind a post can get a good gander at the floor show. System spots a number of screens around a club with pictures fed from a camera aimed at the show.

New setup will be tried out in January at the London Chop house here, where Scott is playing with his quintet. Spot is putting in 12 screens at strategic positions at an estimated cost of \$25,000.

Sorry

Chicago—Deep apologies are in order to Lil Bernard, described as "the late Lil Bernard" in a photo caption in the Dec. 2 issue. The former singing partner of Flo Henrie is now Mrs. E. M. Gluckman, and very alive and active as an executive with the All American News company in Chicago.

New York—Louis Armstrong returned from his triumphant European tour in November pleased as punch with everything except bop. "Those boppers!" Louis exclaimed. "They think we're oldtimers. They give us hell, so I give them hell." Louis gave the boppers hell all over Europe, where his word was tantamount to the word of God. In Paris he denounced bop as "jujitsu music."

"Nothing but mistakes. Those kids come to a passage they don't dare tackle, so they play a thousand notes to get around it."

Hot Water Bottles

Referring to bopistic berets, Louis announced that boppers "walk around with their little hot water bottles on their heads; don't even shave."

On his return to this country, Louis explained his anti-bop campaign.

"Bop is ruining music," he said. "And the kids that play bop are ruining themselves. Playing bop tears a kid's lips apart in two years. With good tone, a sense of phrasing, and imagination, you can play forever. But these kids won't even learn. They don't care about their appearance, they don't care about nothing."

Enough Notes?

"And the boppers have the youngsters ridiculing the people who paved the way," he went on. "They say, 'Louis doesn't play enough notes.' Who ever heard of not making enough notes?"

"Over in Europe, the symphony men said, 'Man, we did that flatted fifth 40 years ago. But Louis gave us something new, new music and notes.'"

Louis concedes that at least one bop man, Dizzy Gillespie, is a good musician.

"But with Dizzy, it's a business," he explained. "And even Diz has found that he's got to change his style."

Turned into Riot

The Armstrong European junket, which started out as a relatively placid affair with reasonable jumps between dates, turned into a riot of adulation from the moment he landed in Stockholm. There his coming had been heralded by daily front page stories in the papers. At the airport he was met by thousands of persons and a band playing *Muskrat Ramble*.

A parade of 100 autos and 500

every town, the symphony conductor and first trumpet man were on hand to greet him.

In Milan, where Toscanini commands the top price of 1,500 lira a ticket, seats for Louis' concert went for 3,500 lira and the house was sold out. In Paris, a plaster cast of his hands as he holds his trumpet was made for a museum. The Vase of Sevres, an award given to "the genius of the day," was presented to him in Nice. He was rushed into a movie in Italy. And the Pope received him in private audience at his villa, Castel Gondolfo.

Would Like Return

Naturally, Louis would like to return to such heady triumphs. He had to cut it short this time because of previous commitments over here.

"I'd like to go every year," he said. "But I wouldn't want to stay over there. I'm not used to those countries. You stay over there five or six years and you get rusty. You get out of touch because nobody over there is creating anything. They do wonders with classics, but all they know about jazz is what they hear on records."

Agnew Five Nestling In Lotus



Chicago—Keeping things moving in the LaSalle hotel's Lotus room here are Charlie Agnew's combo, featuring pretty Helen Hansen on vocals. Kappy Kaplan is the guitarist, Max Hook is at the piano, Bob Borell plays bass, and Agnew, at the vibes, also plays trumpet and baritone sax. Repertoire ranges from pops to Latin music, featuring Kaplan's guitar, and concert tunes.

Timbre!!

In Tune With These Times

New York — When George Shearing opened at the 421 club in Philadelphia, he found that the spot's piano was out of tune. A hurry call was sent out for a piano tuner. By the time the first show was scheduled to go on, the tuner hadn't shown up. So Shearing went on, playing the out-of-tune instrument.

Tuner showed up a little while later. Next problem was how do you tune a piano in front of a full house. It was decided to be forthright about it, so the emcee made a very formal announcement that the piano tuner would go on next and would the audience please be very quiet while he tuned the piano. Shearing suggested that they give the tuner a big hand. Patrons responded and the tuner went to work.

Audience sat through it stoically, except for one party of four which scrambled.

"Let's get out of here," one of the men in the group urged. "I never could stand Thelonious Monk."

Kral-Cain Combo Debuts On Wax



New York—First wax date for the new Roy Kral-Jackie Cain combo was held here recently when the quintet cut *Everlovin' Blues* and *Auld Lang Syne* for Atlantic records. Here shown in the act are Roy, at the piano and Jackie at the mike. In the background can be seen guitarist Johnny Romano and cellist Marilyn Beabout. Both bassist Kenny O'Brien and drummer Elaine Leighton O'Brien are hidden.

CHICAGO BAND BRIEFS

Mole Unit Sparkles At Chicago Dixieland Bash

By PAT HARRIS

Chicago—Sometimes the Dixie bashes engineered around town don't quite make it, in fact, quite often they sound just like a miscellaneous group of musicians who could use an extra buck. Exception was the Nov. 27 afternoon concert John Schenck promoted at the Bee Hive, and the unit which rocked the place was its own band, with Miff Mole, Darnell Howard, Don Ewell, and Booker Washington. Doc Evans played in place of regular trumpeter Lee Collins.

Evans refused to play with the alternating pick-up unit, a wise move on the canny Doctor's part, so Collins relinquished his regular spot and moved over to play with Jimmy James, trombone; Boyce Brown, alto; Jug Berger, clarinet; George Zack, piano, and Danny Alvin, drums.

Sorta Kinda

The melange was generally rather messy, with a mixture of styles and a disagreement about tempos between Alvin and Zack, which also showed up in other unit when Washington picked up the tempo each time Ewell had a piano solo. Generally, however, most of the men played their best, which is tops in Chicago's Dixie circles. The Mole unit had a punch which even crept into Evans' normally easygoing cornet, and such standards as *Who's Sorry Now?*, *I'd Do Almost Anything for You*, and *Georgia on My Mind*, were crammed with smoothly integrated ensemble work and outstanding solos.

Collins 'Outstanding'

Collins was his usual driving self, confirming again an opinion we are slowly evolving that he is truly an outstanding trumpeter—a view we could never quite accept in his Victory club days. Brown, of course, still doesn't seem to fit into any Dixie group, playing ideas and changes which are too individual to be so strictly channeled. Zack did an admirable job, especially on *I Found a New Baby* and *Sunny Side of the Street*. Zack is doing a single at Sandra's on W. Division again.

Another Schenck production is scheduled for Dec. 18, also at the Bee Hive.

Busy Balladier



Chicago—Almost as busy as bossman Dave Garroway, on whose television and AM variety show he appears, is singer Jack Haskell, who also sings on WMAQ's *Design for Listening*. The casual Jack, whose TV appearances are slanted along the lonely-boy-on-a-riverbank theme, worked with Les Brown's band before joining NBC Chicago. Haskell has a bachelor of music degree from Northwestern, having come to Chicago from Cleveland Heights, Ohio, after high school.

Johnny Lane, with Anderson Soucier, drums, and Art Gronwall, piano, still at the Sky club, where they are joined on Saturday nights by aforementioned Boyce Brown. Occasional Dixieite Tut Soper doing a single at the Minnet on Rush street. Name left out of Alvin's Rupneck's lineup in last issue was that of Earl Murphy, bass. Afraid not even the distinction of being only Dixie crew in town able to afford a bass player is much help, however.

Different Directions

Georg Brunis and Mugsy Spanier fighting it out nightly at Jazz Ltd., where the band seems to be pulled in two directions at the same time. Ruth Reinhardt's fashionable, but remarkably easy-to-please customers eating it up.

Around the loop, Red Allen's quick two weeks at the Brass Rail followed by the Characters comedy outfit. Capitol lounge using acts of various more-or-less musical hue. Stuff Smith out of the Ringside, Red Coty holding over at the Preview, and Herbie Fields (with new drummer Tiny Kahn) and Billie Holiday at the Blue Note.

Miles Swinging

Miles Davis giving local fans all they could ask for at the Hi-Note, where he is aided by drummer Ike Day, pianist Eddie Baker, bassist Bob Petersen, and vibist Hal Russell. During Anita O'Day's turns on the stand, Russell switches to drums. Special mention should be made of pianist Baker, who deserves more attention than he's received to date. Jeri Southern singles on piano and tastefully chosen vocals during the lull. Jackie Cain and Roy Kral here the month of January.

Chicago theater has Nat Cole and coterie till Dec. 22, while show at Oriental featuring Al Morgan and Bonnie Baker closes day before. Nothing especially new in hotel band circles, with Danny Cassella piling up a long run at the Blackstone's Balinese room, and Charlie Agnew playing some pretty things at the LaSalle's Lotus room. Bill Bennett's band holds at the Bismarck's Swiss Chalet, where a so-called fiesta hour features polkas and square dances. Dave LeWinter celebrated his fourth year at the Pump Room Dec. 12.

Eddy Howard (the big thing the Blackhawk promised in reverently hushed tones a couple of months ago) opens at that once jazzy spot Jan. 4. Jimmy Palmer's Kay Kyser styled band at the Martinique.

Ross Martin's Mel-O-Aires back to the Cairo Jan. 3, replacing Chet Roble. Harry Cool and Mel Brandt trio leaving the Taboo for the southside Kentucky lounge.

Blue Note Tries

Blue Note trying to get Charlie Shavers, with a five-piece unit, for an early January date, with the Soft Winds trio expected sometime in February, the month Erroll Garner moves in there for two weeks. Sarah Vaughan to Note for two weeks starting Jan. 20.

Garner, plus Wynonie Harris, Savannah Churchill, Peg Leg Bates, an augmented Gene Ammons band, a comedy act, and a couple of acrobats, making the last week in November a big one for the Regal theater.

Garner replaced drummer Charlie Smith, who joined George Shearing, with ex-Shearing drummer Denzil Best.

Eddie South getting the best of both diabetes and T.B. in a Chicago hospital, though it looks

Masters Serves It Up To Please



Chicago—Frankie Masters does some tasting during the *Spice on Ice* show currently at the Boulevard room of the Stevens hotel. Band leader Masters has been backing the ice shows at the Stevens for more than a year, and will be held over after the current revue closes March 9. Skaters in photo are Lynn Claire, left, and Betty Keeley, right.

like a long rest in store for the violinist.

Wardell Plays

Wardell Gray in another one-niter here Christmas week, under sponsorship of McKie Fitzhugh. Pancho's rhumba band going into its second year as relief and Latin crew at the Vine Gardens. Unit includes Pancho Medal, flute, clarinet, and tenor; Wally Kamin, bass; Harold Moran, piano, and Don Chester, drums. Rex Paul's band does a repeat at the Merry Garden ballroom New Year's Eve.

Vi Burnside, lady tenorist, and her band at the Blue Heaven, down street from Grove Circle, where Horace Henderson and crew are blowing.

What a Pig!

Talk about versatile musicians! One Hot's Michels, who plays piano, sings, does magic and mind-reading stunts at the southside Country club hotel, entered a home-grown pig in the International Livestock show, and won second place in the middleweight Chester White division.

Michels and fellow entertainer Hal White raised the porker in White's Chicago backyard, and were beaten out of first place by a pampered animal from the University of Wisconsin. Amateur breeder Michels, whose brother is ASCAP composer Walt (Sun, Paper Doll Parade), credits his success to the pig's liking for his ukulele serenades. Made him eat like a pig.

Sidemen Switches

Andy Pino, tenor, joined Elliot Lawrence . . . Pete Candoli reported to be joining Charlie Ventura, replacing brother Conte . . . Murray Arnold, piano, rejoined Freddy Martin, replacing Art Devaney.

In Glen Gray's crew: John Terry, drums, for Pete Vuolo; Joe Pamela, tenor, for Yano Salto . . . Ralph Lapolla, alto, replaced Sam Rubinwith with Miguelito Valdes . . . Dick Hafer, tenor (from Charlie Barnett), joined Claude Thornhill.

Bob Chester changes: Sam Staff, baritone, for Eddie Shomer; Tommy Brennan, drums, for Harry Jaeger; Dick Egner, piano, for Gene DiNovi; Bob Esler, trombone, for Harry DiVito; Matty James, alto, for Jimmy Sands, and Sid Gilbert, bass, for Ted Prashchina.

Mel Grant, piano, for Carroll Lee in Doc Evans' combo . . . Jimmy Gourley rejoined Roy Kral-Jackie Cain group, replacing John Romano.

Shaw Draws Huge Cincinnati Crowd

Cincinnati—Artie Shaw and his band did a tremendous 2,500 recently at Castle Farm, the second largest crowd in this history of this 27-year-old ballroom. The

Capsule Comments

LIONEL HAMPTON

Blue Note, Chicago

Chicago — It looked like there was a war on again.

The Lionel Hampton entourage started filing up on the Blue Note bandstand and it seemed as if the procession would never stop. Final count of the man's personnel hit, we think, 27. That includes, of course, various dancers, singers, organists, and what have you.

And the always the same, always successful Hampton formula gave the club a wartime atmosphere, too, as it drew crowds that haven't been topped since Woody Herman was last here. Hearing Lionel is like seeing a stage show several times a night, only you don't have to sit through a movie between sets.

The band is the usual Hampton-type band—loud, fast, entertaining, but really not accomplishing much. The book contains, besides *Flying Home* and *Hamp's Boogie*, some pretty modern arrangements. But you have to overlook the fact that Ellis Bartee is told to play two-beat drums. Hardly inspiring.

But give Hamp credit for one thing. He always keeps most of the audience jumping, keeps club owners happy, and keeps making money with a really big band. In these days when bands are breaking up faster than you can count, that gets a big E for effort.

—jac

Burkhart Ork Set For St. Louis Date

Chicago — Jay Burkhart's big band will play the week of Dec. 24 at the Riviera club in St. Louis, with a show starring Paula Watson. Ethel Waters originally was scheduled to be opposite the Burkhart boys, but canceled out with the reported reason that she "doesn't play that caliber of spot."

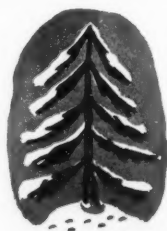
Burkhart's eight-man Jay Birds are working Monday nights at the Pla-Bowl, 156th and Burnham, and Sunday afternoons at the northside Silver Cloud. Small group consists of Joe Daly and Kenny Mann, saxes; Cy Touff, bass trumpet; Gail Brockman, trumpet; Red Lionberg, drums; Gene Friedman, piano; Dave Poskonka, bass, and Joe Williams, vocals.

only one to top this was Woody Herman, with a 2,600 draw.

Shaw had planned to do three months of road work, then break up. His success has been so great, and also he is so well pleased with the band, that Shaw will continue indefinitely.

—Bud Ebel

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Comes The Dawn

New York—Dolly Dawn came into Cafe Society in November like a voice out of the past. Dolly got to be a pretty familiar figure here during the six years she sang with George Hall's orchestra at the Taft hotel from 1935 to 1941. Since 1942 she has been doing a single

Down in the intimate depths of Cafe Society, Dolly showed that she could still do pleasant things with a song in a more sophisticated atmosphere. Relying mostly on standards, familiar and not too familiar, she unveiled a better than average voice which she improves with the assurance and ease of her presentation.

Floor Experience

Dolly has been around long enough to acquire the floor experience that too many of today's singers lack and she hasn't let her voice drop by the wayside in the process. And despite her years in the business, she is still a very cute package, although she could afford to drop a few pounds.

For the most part, Dolly's songs are straightforward renditions, but she has one number, *Out of*

Nowhere, which seems to a latter day ear to have overtones of Vaughan. However, it turns out that this is an arrangement that she was doing 12 years ago and later dropped because it didn't fit in the type of clubs she was working. Now that it's back in style again, she has put it back in her repertoire.

Whatever seem like traces of Sarah in her style, Dolly says she got from Loretta Lee, who preceded her with Hall's band.

Would Be Copying

"Loretta is the only person I ever consciously copied," she says. "Once I joined George Hall, I developed tricks of my own. Since then I've tried to change with the times but still stay myself without imitating anybody. I like Sarah but I wouldn't do her stuff because it would be just copying."

"Ella Fitzgerald started about the same time I did, has come



Dolly Dawn

along with the times, but she still has her own individual style. Today most of the girls seem to be trying to sound like Sarah and most of the boys like Sinatra or Da-

mone. They'd do a lot better if they'd look for something of their own."

Dolly feels that the band singers of today who leap into a career as a single at the first little sign of encouragement are making a big mistake.

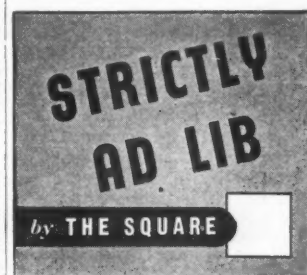
Needs Experience

"A band singer needs 10 or 12 years of experience to do a single," she says. "Nowadays they start out long before they are ready. Singers who say it's not necessary to take lessons are wrong. If you want to be more than a band singer, you've got to know what notes are all about."

"I've been studying for 10 years. When I was at the Taft, I used to take lessons five days a week. You have to keep studying, otherwise you get sloppy. One of the most important things you learn from a teacher is how to preserve your voice. You've got to learn how to use your throat so that you can go through a long rehearsal and still have your voice in good shape when you're ready to go on."

"I think voice lessons are absolutely essential. It's bad for the new kids to hear singers going around saying that they're not."

—scil



Hot Lips Page being sounded for opening at Birdland Dec. 15 as this issue went to press. Irving Levy and Morris Primack, both formerly connected with the Royal Roost, now are the promoters. Club was set to open under guidance of Monte Kay few months ago, was kept shuttered by NYC's liquor board. . . . OO-o-o-ps! Patti Randal, shapely redhead on page one last issue, doesn't have a 7-year-old son. He is only 10 months old. Sorry!



Norman Granz shoves off for France Dec. 22 to take a sounding on possible Europe tour for JATP. Figures if Louis could do it, so can he. . . . First Christmas card of the year, postmarked Oct. 10, came from Rex Stewart, touring in Australia. . . . Erroll Garner trio returned to the Three Deuces, NYC, Dec. 15 with his trio.

Bop City to pair Frankie Laine and Elliot Lawrence's band for three weeks starting Dec. 28. . . . Ginnie Powell (Mrs. Boyd Raeburn) replaced Betty George in the singing spot in the *Salute to Cole Porter* show at the New Yorker hotel. . . . Chet Roble trio (the Barefoot Bunch) celebrating their fourth anniversary. They're romping at Chicago's Cairo lounge at present.

It's reported (honest!) that agents of Jimmy Petrillo are checking the various recordings of Mule Train to make sure the bullchip solos were played in all cases by card-holding AFMers. . . . Pianist Ann Tyler currently working at Schnee's lounge in East Dubuque, Iowa. . . . Honey Dreamers vocal group have joined Sammy Kaye's TV show.

Stan Kenton was recently suspended from membership in the AFM for assertedly failing to pay his union tax on a Salt Lake City engagement. Job turned out to have been played by unit known as Kenton All-Stars, with which Stan had no connection. Agency handling the group paid the tax, and the matter was cleared up.

Irving Mills was made a grandfather for the 11th time last month, as his son Bob and wife had their fourth child, David. . . . Blue Barron has new two-year pact with MGM. More loot. . . . Vaughn Monroe set a weekend record at the Statler, NYC, recently, when he drew 1,669 covers in two nights.

Phoenix Winter Season Swings

Phoenix — The cobwebs have been dusted from the rafters of most of the local emporiums, along with the cowboy bands, and the winter season is in full swing. East of town, at the Baseline tavern, the Four Deals are pleasing the college crowd from Arizona State. Unit features Lloyd Ellis, guitar; Benny Wilson, trumpet; Glen Brewton, piano, and Travis Anderson, bass.

The Gilded Cage, Teak Baldwin's fabulous night spot, has formally opened its winter season with the best music Phoenix has heard for several years. The versatile Buddy Banks sextet, a group of fine traditional musicians who are able to please all tastes and at the same time exhibit the finest possible musicianship, are in now.

—Bob Kersting

Down Beat covers music news from coast to coast.

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Here's One More 'New Sound' Trio

By PAT HARRIS

Chicago—Eventually we're going to run out of trios marked with a new sound. But before that happens, the Soft Winds ought to be secure enough to have their own multitudes of imitators. Bassist Johnny Frigo, guitarist Herb Ellis, and pianist Lou Carter have been together almost three years now, but admit they've done a lot toward becoming distinctive during the last six months.

They're not certain about how their "new sound" came about. It might be that they were working in places like the Windsor hotel in Hamilton, Ontario, to which they return in January for eight weeks, where they felt they could really play.

Like Vic Damone?

It might be, Frigo says, because Carter, a pleasantly handsome cat, had his nose fixed about six months ago. Now, no longer afraid to have people look at him, he's doing more than ever before—modern piano, with a touch of Shearing and a great deal that can only be identified as Carter.

With Herb Ellis' inspired guitar and Frigo's swinging bass, these three refugees from the 1947 Jimmy Dorsey band have a unit which is not only commercial (three months at New York's St. Moritz hotel, last summer at the Hollenden in Cleveland) but intricate and original enough to make fellow musicians gape in wonder.

Acc in Hole

It was after Dorsey's date at the Paramount theater in New York in 1947 that the boys cut out on their own. Dorsey had told them there would be a six-week layoff without pay before the next job. Frigo had been keeping in touch with the owner of the Stuyvesant hotel in Buffalo for a few years, just in case something like this should happen. Johnny broached the idea of a trio to Ellis and Carter, then called Buffalo.

Sure, the reply was, you can open in two weeks. A great scramble to rehearse ensued, and not only did they open on time, but stayed at the Stuyvesant six months.

They called themselves the John Carls, trio, like Sheboubou, an amalgam of the three names. When they recorded for Majestic, they changed the name to the Soft Winds. Signing with Majestic, four months after the unit's organization, was on the strength of their original *I Told Ya I Love Ya, Now Get Out*, which Woody Herman and Stan Kenton also recorded.

Of the 28 sides cut for Majestic, only six were issued before the company folded. A more recent tie-up with Mercury has resulted in only one issue, so far, a two-sided record of *Around the World with the St. Louis Blues*. In pitiful tones they plead that their recorded work is not representative of what they sound like now. And they're right.

Just By Accident

They've worked around the east and in Canada until recently, when a date at the Manor House in Terre Haute, Ind., brought them to Chicago for two weeks. Frigo, who was in town primarily for his brother's wedding, wandered into the far

southside Rose Bowl one evening. Encomium trio was leaving that night and since no replacement was set, the Soft Winds moved in for a week.

Using all head arrangements, they have a faultless blend and constant swing, use whispered unison vocals and Carter's Torme-flavored solo singing with proper restraint. With a repertoire ranging from classical chamber music to novelties like their *Tiddly Winks*, the trio is consistently soft and pleasing, having a humor and light, delicate approach hard to find in a group of this sort. Frigo's sparing but effective use of the violin, usually in one number in a set, makes such tunes as *Body and Soul* standouts.

No Page Material

"We've never wanted to sound like any other group," they say. "When we found that our unison vocals were being identified with Page Cavanaugh, we limited them to tunes Cavanaugh would not use."

They've adapted Edgar Allan Poe's poem, *Annabelle Lee*, into an effective program piece, and have written new words for *Pennies from Heaven*, with new lyrics being a paean to bop. Woody Herman's next release, *Detour Ahead*, was composed by the Soft Winds. Even *Hucklebuck*, in their hands, becomes a tasteful display of musicianship and a lovely tune. That achievement alone should be enough to put the Soft Winds at the top of any heap.



Chicago—Seems incredible, but Soft Winds, above, say that the story accompanying this photo is the first on their unit to have appeared in any trade sheet. 'Bout time, for though they feel a new spirit a-movin', they say they've been on the same track for a long time. Bass is John Frigo, guitar Herb Ellis, and piano Lou Carter.

Publicized Frisco Drug Drive Falls On Its Face

San Francisco — This city's highly-publicized narcotics drive dribbled off into nothing right after election day, significantly enough. Last vestige of the big whoopla about drugs blew up when the case against Johnny Berger, San Francisco State music student and local drummer, was dismissed in municipal court Nov. 16 for lack of evidence.

Berger was one of a trio picked up by local police in the investigation following the death of Herbert

Little Jazz In Chi

Chicago—Roy Eldridge follows Dizzy Gillespie at the Silhouette Dec. 21 for two weeks, with a five-piece band. Booking was made by MCA. Tenor saxist Hal (Cornbread) Singer or Red Allen's band were possibilities to follow Eldridge at the spot.

Caro, S.F. saxophonist, from an overdose of heroin earlier this fall. Richard Hopkins, a Frisco bassist who has been working on Pacific boats in recent months, found Caro on the sidewalk in front of Jackson's Nook, an all-night Fillmore district spot.

Suspicion

Hopkins took Caro to the hospital where he died. Police arrested Hopkins on suspicion of manslaughter and held him for a grand jury. A couple of days later, Berger and a janitor at his school, were picked up by the police after Caro's wife Jean implicated them.

The grand jury indicted Hopkins for involuntary manslaughter, but the case was dismissed when it came up on the court calendar a couple of weeks later, for lack of evidence. The grand jury refused to indict Berger, but he was then held in \$1,000 bail, on vagrancy-addict charge. The school janitor was then released for lack of evidence.

Big Noise

For a period of weeks prior to the election, the local press set up a terrific clamor, using the arrests as basis for stories of the prevalence of narcotics in the city. Only one paper, so far, has published anything concerning the dismissal of the charges against Hopkins, Berger, and the janitor. Berger was suspended from school as a result of his arrest, but it is understood he will be able to return without question now.

—Ralph J. Gleason

Now On The Air

Down Beat is printing, as they become available, personnels of bands in studio orks on various radio and TV shows for the current season. The following shows are produced in and emanate from Hollywood.

A DATE WITH JUDY (ABC, Thurs., 7:30-8 p.m., PST). Buzz Adams, conductor-arranger; Bernie Halpert, orchestra manager. Sax—Byland Weston and George Poole; trumpets—Pete Candoli and Torgue Halton; trombones—Dale Brown and Jimmy Skiles; rhythm—Roger Renner, piano; Eddie McKimney, bass, and Murray Gaer, drums.

RED SKELTON SHOW (CBS, Sun., 5:30-6 p.m., PST). Dave Rose, conductor-arranger; Bernie Halpert, orchestra manager. Strings—Ted Rosen (concertmaster), Joe Quadri, Isidore Roman, Irving Weinger, Jan Russell, and Max Sobolewski, violins; Al Wohl, cello; Maurice Perlmutter, viola; reeds—Maurice Stein, Art Fleming, Warren Baker, and Paul McLarand; trumpets—Maurice Harris, Irving Goodman, and Dick Cathart; trombones—Walter Benson, Al Thompson, and Curt Dosh; rhythm—Wally Wechsler, piano; Charlie Price, drums; Sam Cheifetz, bass, and Nancy Youngman, harp.

PRUDENTIAL HOUR (CBS, Sun., 3-3:30 p.m., PST). Carmen Dragon, conductor-arranger; Wally Marks, orchestra manager. Strings—Sam Freed, Alfred Lustgarten, Jacob Heiderich, and Emil Briano, violins; Louis Kievan, viola; Arthur Kafton, cello; reeds—Maury Bereor, Rudy Canlie, Vic Carber, and Larry Wright; trumpets—Cecil Reed and John Silva; trombones—Lloyd Ulyate; rhythm—Frank Leithner, novachord; Kathryn Thompson, harp; Roland Dragon, bass, and Nat Leslie, drums.

Down Beat covers the music news from coast to coast and is read around the world.

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Weston; What Became Of Music?

By JOHN S. WILSON

New York—"Whatever became of music?" asked Paul Weston. He was sitting in his dressing room between shows at the Paramount where he was featured with Jo Stafford. That question, says Paul, is the answer to what's wrong with the band business. "Arrangements and interpretations have become so big that they're bigger than the music," he said. "You've got to snap whips and crack bones to get attention now."

"Playing and singing a song is nothing. A song has no value in itself when the arrangement becomes the big thing. And that's why we're not getting good new songs these days."

Nothing Being Written

"I don't think anything has been written in the last few years that has a chance of becoming a standard, nothing that can compare with the wonderful tunes that were being turned out in the '30s. The men who wrote those songs are still around but they're not writing. They don't feel there's any market for their songs now. The fate of a decent tune today is discouraging to writers."

The root of the trouble, Weston

feels, came during the war.

"Noise became a big thing then," he said. "Big, noisy bands had a violence that was in tune with the times. When a guy worked in the clatter of a defense plant all day and then came to hear a band with that clatter still ringing in his ears, a band had to play loud to have any effect."

Paying the Penalty

"Bands are paying the penalty for that now. They got swung over to a noise kick but that time has passed by now. As a result, a lot of bands are confused. They don't know what to play. They try a little of this and a little of that and end up with nothing."

"The trouble is that there is no middle ground. On one extreme you get noise and on the other you get the Sammy Kayes and Guy Lombardos who satisfy their own particular audiences but which are not



New York—A band's eye view at a recent Capitol recording session, from the left, Paul Weston, Jo Stafford, and Gordon MacRae. John Wilson follows Weston's once-over-lightly on the band business in story on this page.

musically satisfying to the big mass in the middle. It's that big middle group which is not being reached by bands today and which has to be reached if the band business is going to get back on its feet."

Anthony Has Chance

"These people want to hear a song, not an arrangement. Gordon Jenkins has done a great job in reaching that middle group because he has gone back to a relatively simple style. And I think Ray Anthony has a chance of proving something along those lines."

"Ralph Flanagan is moving in the right direction, but he has done it by going back into the past and copying. He hasn't shown that he can create anything yet. That's not the answer on instrumentals. The instrumental of the future has to offer more than the instrumental of 10 years ago."

"It may have a little bop in it, but it won't be called bop. The

trouble with bop is that it has become a four-letter word. People duck when you mention it. But they'll dance to it if they don't know it's bop. In fact, they even miss bop if they don't hear it. That's probably the reason Tommy Dorsey's band isn't bigger than it is. It's a great band but the arrangements sound a little old-fashioned today."

Will Be Bop

"So there will probably be some bop in the instrumentals of the future but the boppers are crazy when they say you don't need rhythm. There are three basic things that have to be in music—melody, harmony, and rhythm. You can't leave any of them out."

"Take the only instrumental record that has made any kind of a splash in recent years, Les Brown's *I've Got My Love to Keep Me Warm*. He played the melody for a whole chorus and it had a wonderful beat. People could hear the tune and they knew where the beat was all the time. And the harmony was simple enough to be understandable."

"Of course, you can also give Irving Berlin a little credit for writing a good tune."

"The reason Les couldn't get through again with a followup was that he was drowned out by the novelty noises. It's a miracle he got through in the first place with *Warm*."

Looking For Loot

The current low estate of bands Paul ascribes to record companies looking for an easy buck with a hit, disc jockeys murdering tunes as fast as they come up (a la Mule

Kellum Opens Agency

Chicago—The Chicago Defender's "Bud Billiken" for 25 years, David W. Kellum, has opened his own booking and management agency here.

Train), and woefully weak band singers.

"Band records suffer in comparison to records by singers nowadays because of the low caliber of band singers," he said. "Just think back to the days of big bands when Tommy Dorsey, for instance, had a singing staff of Frank Sinatra, Jo Stafford, Connie Haines, Sy Oliver, and the Pied Pipers. You don't see anything like that today."

"Of course, the reason is that as soon as a band singer figures she can make two bucks on her own, she cuts out from the band to do a single. But the top flights for singers are pretty well filled up now and it's getting harder and harder for a new singer to make it on her own."

Back to Bands

"Singers will have to realize that the only way to make it is to get back into bands. And when they do, bands will have more of a chance."

Record companies, he thinks, are putting out too many platters in a desperate effort to come up with a big hit. Distributors can't handle such volume properly and, as a result, new artists get lost in the shuffle.

"The companies have to realize that hits are gravy," he said. "They're just plain luck. You can't go on living on just luck. And even the big hits are selling less and less. They ought to be paying more attention to building up good artists lists and a good catalog."

An Experiment

Weston, who has spent practically all his time in the studio since he came to attention via his Capitol discs, made his October concert tour with Jo Stafford as an experiment.

"I figure you can go so far in the studio," he said. "And then, to bridge the gap and sell yourself as a personality, you have to get out and see people."

Audience Likes

As a result of the tour, he now plans to split his year between nine months of record and radio work and three months of concerts. He has found that he can get a receptive audience for light classical works in concerts and that is what he is most interested in playing.

Typical of what he prefers to do is his latest album made up of piano compositions by Ravel, Debussy, and Chopin played as miniature concertos. His arrangements of the Debussy works are the first ones which have been permitted by the composer's publisher, Durand and Son of Paris. To get the okay, Weston made records of his arrangements and sent them to Paris where they got the publisher's nod.

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Real Jazzmen Really Blow, And Act, In Ferrer-Produced 'Blind Spot'



Hollywood—Recording of the sound track for the jam session sequence, an important part in the RKO movie *Blind Spot*, which stars Claudette Colbert and Robert Ryan, brought out a lineup of movie folk to watch and listen. Left to right in the first photo are fashion designer Michael Wolfe, actress Reva Frederick, Ryan, Ava Gardner, Joan



Fontaine, Doris Dudley, an unidentified press agent, and actor Jack Briggs. Second shot shows pianist Hal Schaefer and tenorist Vido Musso as they will appear in one of the film closeups. Drummer Alvin Stoller, not shown, was also in the group. In third photo, director Mel Ferrer, who



conceived the idea of using bona fide musicians in the film, gives guitarist Dave Barbour, far left, bassist Walt Yoder, Musso, and trumpeter Ernie Royal some last-minute instructions. Barbour turns actor in the movie, playing the part of a blackmailing guitarist.

MOVIE MUSIC

Mel Ferrer Adds Fresh Slant To Music In Pics

By CHARLES EMGE

Hollywood—A little item squeezed into our Dec. 2 issue mentioned a picture in the making at RKO which had something unusual in the way of a sequence built around a jam session. It also was reported that in the same picture, *Blind Spot*, guitarist Dave Barbour was playing one of the key roles.

He's a musician who gets involved in a blackmail plot aimed at a girl pianist (Claudette Colbert), coming thereby to an unhappy but deserved end at the hands of her boy friend (Robert Ryan).

All this sounded so much like the kind of stuff hard working studio publicity men plant with great success in movie fan magazines, we decided the subject called for a closer investigation. So we dropped in at RKO for a chat with Mel Ferrer, the *Lost Boundaries* star, who is directing *Blind Spot*. He is the kind who, when he does something, wants to do it right. He is, furthermore, truly alert and understanding where music—particularly the music of the day—is concerned.

The fact that he has been able to make a place for himself in the

movie business is an indication that we'll have, at long last, something fresh and interesting in the use of music in films.

Ferrer told us how Barbour, originally engaged only to record the sound track and coach an actor for the role, found himself before the camera.

Easier Way Out

"While talking with Dave regarding the selection of musicians for the jam session sequence (during which the musician-blackmailer is trapped and shot) it occurred to me," said Ferrer, "that it might be easier to make an actor of him than to make an actor look and act like a guitarist. We gave him a screen test and—well, he's great!"

It was Ferrer who insisted on calling in a specially assembled group of musicians to do not only the sound track but the visual roles in the sequence. Studio practice is to use staff orchestra men (who have to be paid anyway) for the recording and use "side-line" musicians for the action. It doesn't come off very successfully in this type of thing, but few directors or producers know the difference.

"I don't like bop," said Ferrer

when we queried him on the musicians who work with Barbour in the picture, "mainly because it is responsible for so many bad imitations of a few really fine musicians."

"But I wanted music with an up-to-date flavor, and I think we caught something very good here with Dave, Ernie Royal (trumpet), Vido Musso (tenor), Hal Schaefer (piano), Alvin Stoller (drums), and Walt Yoder (bass). The music reflects the emotional intensity of the storyline, which is what I hoped to capture."

Ferrer doesn't look for anything very good to come out of the forthcoming screen version of *Young Man with a Horn* as produced by Warner Brothers. It is said he could have had an important part in the making of it, but bowed out rather than try to fit his ideas of how it should have been done into the pattern demanded by the high authorities there.

"I don't want to criticize the picture until I see it," he said, "but I just can't see the character of Rick Martin, and hear the trumpet of Harry James. They just don't go together."

SOUND STAGE SIFTINGS: Our nomination for "best scoring of a dramatic picture," Motion Picture Academy's No. 1 award, would go to *Intruder in the Dust*, which doesn't have a single note of underscoring in entire picture except blare of a Dixie band from records

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'Barnet All-Stars' Make L. A. Debut

Hollywood—Charlie Barnet is lending his name and portions of his library to a newly-formed band headed by saxman Bob Daves and which will be known as the "Charlie Barnet All-Stars."

The band was announced for weekend dates at the Avodon, downtown L.A. dancey, Dec. 3-4 and Dec. 10-11. Set for key spots were Ernie Royal, trumpet; Dave Matthews, sax; and Tommy Todd, piano. Delores Parker is handling vocals.

Barnet, who is now in the agency business with Carlos Gestel, says he is not directly associated with the group in any way, and has no immediate plans for returning to the playing field.

backed by Red Norvo, to open Jan. 6.

The Bal Tab's operators, Jack Groat and Hank Bickler, also signed for the Louis Armstrong All-Stars, opening Feb. 10.

Billie, Louis Set For Los Angeles Dates

Hollywood—The Bal Tabarin, a niterly located on the far south-side of Los Angeles which has never featured names of any prominence, has made a sudden switch by signing for Billie Holiday,

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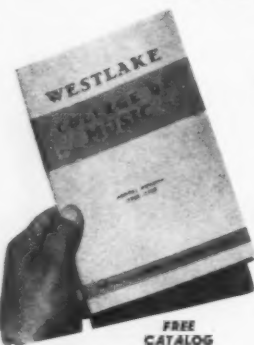
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Hollywood Teletopics

(All times p.m., PST, unless otherwise noted)
 Page Cavanaugh trio set as regular feature on KECA-TV's *Hollywood House*, new weekly show launched as a sustainer here and video recorded for release nationally on ABC-affiliated telestations. (Friday, 8-8:30.)

Marvin Ash (piano), with emcee Harry Hickox, well into second 13-week cycle with their KFI-TV sponsored show, *The Truth About Dixie*. Top jazz men introduced on program from time to time have included Red Nichols, Zootie Singletts, Nappy Lamare, Eddie Miller, et al. (Sunday, 3:30-4.)

Tex Williams and Western Caravan show back on KNBH under sponsorship of L.A. auto firm. (Thursday, 8-8:30.) Show, which when first launched originated at Williams' Riverside Rancho dancery, is now produced at KNBH studios on set built to represent interior of a barn.

Eddie Dean ork featured on weekly remote telecast from El Monte rustic rhythm dancery on KTSI's *Western Barn Dance*. (Tuesday, 9-10.) Sons of Pioneers headline vocal features.

Ole Rasmussen and his 16-piece barnyard bounce crew from L.A.'s Corral, south-side spot, do a weekly western variety (sponsored) via remote pickup on KECA-TV. (Wednesday, 8-8:30.)

Carl (Squeakin Deacon) Moore also joined list of cowhand combo leaders with video sponsors. Telecasts are picked up by KECA-TV from Compton, Calif., at Moore's dancery. (Thursday, 8:30-9.)

Freddie Fisher and comedy band have new show on KLAS-TV titled *Kornegie Hall*. (Friday, 9:30-10.)

Charlie Lamphkin is piano solo feature

Don Gilbert Unit To Lakeshore Inn

Sioux City, Iowa—Don Gilbert, local tenor man around town for many years, finally has organized his own combo and moved into the Lakeshore inn. The club is featuring the band on weekends only at present, with continuation depending on biz. The combo boasts of good stylists like Harold Graves, trumpet and trombone; Joe Tendencia, drums, and Jay Riaff, piano. Engagement is for indefinite run.

The D.A.V. club has signed the Round-Towners trio, with Marge Fencil in the vocal spotlight. Combo consists of Wally Wagner, piano, Lowell Cobb, drums, and Hubert Polly, trumpet.

—Bob Hatch

Green Foliage



Hollywood—Johnny Green showed up looking like this when he first appeared to head the MGM staff ork. Whiskers, straight from the prop room, were planned to add a slight touch of bop to staff men inclined to think in longhair terms. Asked if he thought "crewcut" was a good word for the new, fresh feeling he wanted from his orchestra, Johnny just looked sad.

Los Angeles Band Briefs

Ted Weems announced to take over full-time shift at Aragon starting Dec. 20. Harry Owens continues as weekend attraction.

Carmen Cavallaro will follow Skitch Henderson at Coconut Grove. Has four-week ticket starting Jan. 10.

D'Varga (Johnny Anderson) and new Lombardo-like ork signed for Dec. 2 opening at Florentine Gardens.

Ted Vesely, with five-piece Dixie combo, now holding forth at Sardi's Monkey room.

T-Bone Walker now fronting combo at Down Beat room.

Red Ingle unit doing both show and dance chores at Caesars.



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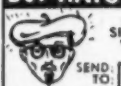
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THE HOLLYWOOD BEAT

James Crew Still Shows Strong Neal Hefti Touch

By HAL HOLLY

Reviewed at Palladium, Hollywood

Trumpets: Nick Buono, Ralph Osborn, Pinky Savitt, and Everett McDonald.
 Trombones: Ziggy Elmer, Juan Tizol, Dave Robbins, and Leo O'Connor.
 Sax: Willie Smith, Eddie Rosa, Corky Corcoran, Bob Poland, and Jimmie Cook.
 Rhythm: Bruce MacDonald, piano; Tony Rizzi, guitar; Alvin Stoller, drums, and Bob Stone, bass.

Vocals: The Skyliers (Gilda Naiken, solos).
 Arrangers: Jack Mathias, Neal Hefti, Roger Seguro, and Dante Varela.

Hollywood—We generally avoid opening nights but we visited the Palladium for the opening of Harry James, mainly because of reports that after his vacation from the band-stands he was coming back with a band that had undergone

some startling revisions in style. The way things have been going on our western front, we would not have been too surprised to find the James boys decked out in 10-gallon hats, blue jeans, plaid shirts, and firing bull whips from behind a battery of tubas and banjos.

Well, if you have heard anything to that effect we can assure you that it's just another vicious rumor.

Influence Lingers

Neal Hefti has departed from the trumpet section, but he left his flavor with the band and also his arrangements (he's also still writing for the group). Our own opinion is that Harry is not only too thrifty to have thrown those Hefti scores out of his book but that he, himself, is too fond of playing them.

A variety of influences are represented in the James band. They range from suggestions of early Goodman (the Fletcher Henderson-Spud Murphy period), a bit of Basie, Ellington, now and then a

dash of Dizzy, plus some south-of-the-border sets. (Juan Tizol in Dante Varela's treatment of *Baia* would be a good moment in anybody's band). We even thought that once in a while we detected a taint of Sammy Kaye, but it could have been the sound system.

Feel at Home

Soloists like Corky, Willie, and Ziggy seem to feel at home and to enjoy their work. Harry, despite his detractors, still plays a lot of horn. Though admittedly it's not the horn that he played when, as a lean and hungry youngster, he was blowing his way through the Goodman band of the late '30s, and before he picked up the sticky stuff that caught on so well with the cash customers.

Maybe we should deride him for it, but after all, a large band these days is just like a large family. Someone has to support it, and if this band makes money for anyone, the money will come out of Harry's horn.

DOTTED NOTES: Kay Starr and her husband, former nitery operator Harold Stanley, have patched up their marital differences and Stanley again is in charge of the singer's business affairs. . . . Jazz Man record shop, operated by Nesuhi and Marili Ertegun, celebrated 10th anniversary Nov. 1. Interesting note is that with most pop platter shops in a sales slump, Jazz Man, which specializes in the traditional New Orleans-born music, is sitting solidly on the crest of the still growing wave of interest in early-day jazz forms.

E. H. Morris music company scrapped some 10,000 sheet music copies of *Dear Hearts and Gentle People*, printed before the Dinah Shore record was released. Dinah and her arranger, Ticker Freeman, added four bars to the verse and revised the original lyrics. A publisher doesn't quibble with a singer of Dinah's sales standing in such matters.

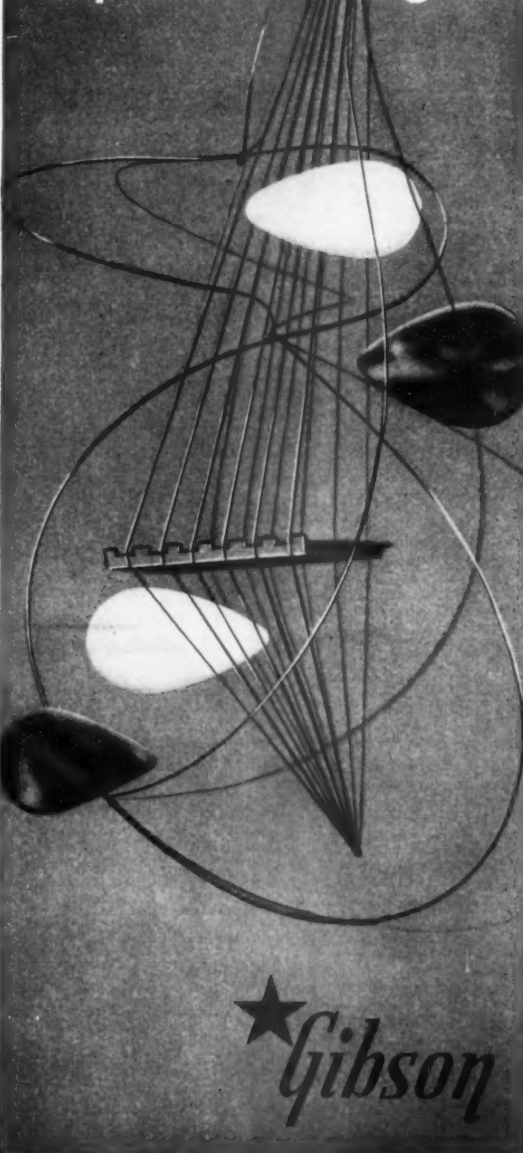
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'Beat's' Plan For Aiding Dance Biz

(Jumped from Page One)

provide adequate rehearsal periods; pay for good arrangements, buy suitable equipment such as uniforms, public address systems, and other items essential to good showmanship; meet reasonable salaries for competent musicians, and weather future storms involving layoffs, unprofitable engagements, and other hazards which beset new units.

Down Beat is not sponsoring the band, however, and has no financial interest in its profits or losses. Our function will be strictly that of observer, watching and reporting accurately the step by step progress in its development.

The leader is young, personable, and talented, both vocally and instrumentally. The sidemen are young, but experienced and capable, individually as well as sectionwise. The unit will carry the traditional girl vocalist, for whom search now is being made.

The band is being styled along modern lines, but will not be over-arranged. Nor will it cling to the sounds of be-bop, Dixieland, or ricky-tick. It will have a definite beat, it will swing, and it may occasionally attempt to discover and project a melodic line. At no time will it be forced into rank commercialism or funny hats.

This band will not be lost in the stable shuffle of any of the big agencies, some of which are drooling already because of its rumored bankroll. It will have the benefit and direction, however, of some of the most astute minds in the business, musically as well as from a business standpoint.

It is practically set for a three-month engagement, starting early in January, at one of the most prominent locations in the country, a spot played by almost every name in the business, with regular broadcasts set on two networks and nightly airings over a local station. It probably will play a two-week break-in date in advance of this opening.

The band will have an immediate recording contract with one of two major companies, both of which are negotiating now.

Down Beat will assign a reporter and a photographer to spend full time with this new band. Each issue, starting with the Jan. 13, will carry photographs and a detailed account of just what is happening to and with the band from the date of its first rehearsal. Every step and every happening will be recorded, including comment and opinions from all in the trade who come in contact with the unit.

This laboratory experiment will continue all year if necessary, or until somewhere along the line it is discovered just what is wrong with the dance band business. The results or solutions, if found, will be available to the entire industry for future guidance.

Varsity Markets Low-Priced LPs

New York—First move to put out low-priced LP records will be made by Varsity records, which currently markets a 35 cent shellac platter. LPs will carry the Royale label and will sell for about 25 percent less than the standard price for 10-inch LPs, \$2.85.

Discery plans to put out its first Royale releases this month. Initial batch will be made up of 16 discs,

including sides by Noro Morales and Percy Faith. They will be LP versions of shellac albums previously marketed by Varsity.

Salvadore Re-Forms

Boston—Sal Salvadore, former Freddie Slack guitarist, has reformed his trio and taken it into the Elliott lounge. Sal had been with the defunct Irv Manning quartet and has had his own trio on and off for the last three years. Current group is made up of Hal Serra, piano; Chuck Andrus, bass, and Sal.

Getting Carved



Hollywood—Looks like the end of the act if Dolores Castle prods partner Jack Marshall any deeper with his cutlass. Trombonist-comedian Marshall and former Xavier Cugat protege Castle have been entertaining at hospitals and military installations recently.

CHORDS AND DISCORDS

Three Defend Glenn

Argos, Ind.

To the Editors:

Is Mix mad at musicians in general? How can he say such things about that new Glenn Miller album (*Down Beat*, Nov. 4)? He can ride these musicians while they are alive, but after they have passed on, I think it's time to stop.

Dona Jean Neff

East Islip, N. Y.

To the Editors:

Things must be getting pretty tough for your disc-diggin' Mix, when he starts taking pot-shots at the late Glenn Miller. I'd like to inform him that many, many of us Miller fans of the old days still "swoon" over Glenn's records. We would give our eye teeth to have the guy back with us again.

He terms Glenn's music as "uninteresting" and in general, "undanceable." What, may I ask, is bop? Is it interesting and danceable?

Mix states that his is a small voice crying in the wind. After reading most of his disc reviews, and particularly this one, I say the wind he's crying in is his own hot air.

Muriel Curran

Toronto

To the Editors:

As a Glenn Miller fan since 1940, I have seen, danced to, and enjoyed Glenn's music, and have studied his methods of arranging. The reissues in the *Starlight Serenade* album are not Glenn's best, but to my knowledge no other leader has hit upon the perfect combination of swing, tempo, and concert-like precision.

To quote a statement Miller made, "I don't want to be king of swing. I want a band that will have a high rating as a good all-around band, giving every song the proper attention. I believe that swing, when considered as a beat, a form of rhythm, will always exert its influence on American music, and will not go the way of all fads as some people believe. But rhythm should not hog the spotlight. I want a kick in my band, but never at the sacrifice of harmony."

George R. Lea

Cole Consistent

Winnipeg, Canada

To the Editors:

Last October, the King Cole trio played the Don Carlos Casino here, much to the delight of music lovers. They played sets which lasted about 45 minutes and did two and



"The sponsor wants to hear what the conductor sounds like by himself."

three encores.

Quite a few American bands and acts come up here and when you compare their performances with those they put on in the states, well, you sometimes can't believe it is the same outfit. Don't they realize we appreciate good music as well as you Americans?

Cole and the trio were never too busy to stop and talk, giving advice and tips to less fortunate musicians, and really doing a wonderful bit of ambassadorial good will. I am sure that the entertainment world could use a few tips from Nat in public relations, because never has anyone appeared up here who really pleased the people on and off stage as he and his organization did. I could go on singing their praises forever.

Lois Andrews

(Ed. Note: Reference again to the Texas disc jockeys (*Chords*, Oct. 7) who also found Nat Cole a "great guy.")

Thanks D. R. Boys

Southampton, England

To the Editors:

Saw an article on my favorite singer, Lena Horne, in a last year's *Down Beat* and was surprised to read that she was unable to participate in a concert the crew of the S.S. America was putting on, owing to ship's regulations.

We brought the Delta Rhythm Boys over in the Caronia (Cunard line) and they entertained us for two hours with some grand singing. If you could thank the Delta Rhythm Boys for giving us crew members such a fine evening, we would be obliged.

Colin Grant, Steward

Check Your Attic

Uxbridge, England

To the Editors:

We are two ardent swing fans, but owing to the impossibly high prices of instruments in this country at the present time, we are unable to purchase even the cheapest of secondhand instruments. We wonder if any of your readers have at home an old trumpet or alto saxophone which they do not want.

Peter Hodgson, Tony Barnett

Careful With Claire

Belleville, Ontario

To the Editors:

We read in your issue of Nov. 18 where one Carole Andrews belittles the JD recording of *Fiddle Dee Dee*. We have long been admirers of Claire Hogan, both when she was with Bothwell and later with Dorsey, and we think she does a very sensitive job on any number she sings. When she appeared with Dorsey in our town on tour this summer, my brother disc jockey and I recorded a short interview with Claire and her boss and found her just as charming to talk to as she was to watch on the stand.

Gren Marsh, Bill Bankier

Warm Spot For Lennie

Chicago

To the Editors:

Just where Nat Cole and Woody Herman get the idea that Lennie

Tristano is cold is beyond me. Not too long ago Cole and Herman, along with others, cut Tommy Dorsey for being against bop, and here they turn around and cut Lennie for his new music. In my opinion, it takes a real musician to play Lennie's music. In Chicago recently the Tristano group blew some of the finest and most difficult things I've ever heard.

I like Cole and Herman, and always did, but I also accept Lennie Tristano's ideas. So what do you say we get together and help one another, and leave the knife at home.

Mickey Simonetta

RAGTIME MARCHES ON

NEW NUMBERS

FRILEY—A son, Teddy Norman (6 lbs., 4 oz.), to Mr. and Mrs. Vera Friley, Oct. 1 in Council Bluffs, Ia. Dad is trombonist with Ray McKinley; mom, Jean, sang with Tommy Dorsey and McKinley.

GOODALL—Twins, Carol Leah and William Powell Jr., to Mr. and Mrs. Bill Goodall, Oct. 18 in New York. Dad played bass with Gene Williams and Tommy Dorsey.

KONITZ—A daughter, Rebecca Ann (8 lbs., 4 oz.), to Mr. and Mrs. Lee Konitz, Nov. 11 in New York. Dad is altoist with Lennie Tristano.

LAMBERT—A son, Frederick Michael (7 lbs., 12 oz.), to Mr. and Mrs. Freddy Lambert, recently in New York. Dad plays trumpet at the Jamaica theater.

PETERSON—A daughter to Mr. and Mrs. Dick Peterson, Nov. 8 in Culver City, Calif. Dad is leader.

ROBINSON—A son, Peter David (6 lbs., 15 oz.), to Mr. and Mrs. Herbert Robinson, Nov. 9 in New York. Mom, Muriel, was formerly with the Murphy sisters trio.

SCHWARTZ—A son (5 lbs.), to Mr. and Mrs. Seymour Schwartz, Nov. 23 in Chicago. Dad runs Seymour's record shop.

WILEY—A son, Gregory Ogden (7 lbs., 11 oz.), to Mr. and Mrs. Allan Wiley, recently in Stamford, Conn. Dad is former Billy Butterfield singer; mom, Margie, was one of the Murphy sisters trio.

WISWELL—A son to Mr. and Mrs. Andrew Wiswell, Nov. 3 in New York. Dad is artists and repertoire exec with Musak.

TIED NOTES

EDELSTEIN-LUBIN—Leon Edelstein and Joan Lubin, radio singer, Oct. 30 in Pittsburgh.

LOWENTHAL-GRAVES—Leon Lowenthal and Darlene Graves, singer, Nov. 6 in Philadelphia.

STEFFEN-POWELL—Geary Steffen and Jane Powell, singing movie star, Nov. 5 in Beverly Hills, Calif.

WEISSNER-HAMILTON—Martin Weissner, composer and pianist, and Maxine Hamilton, Nov. 13, in Victorville, Calif.

FINAL BAR

BOHL—John F. Bohl, musician, Nov. 13 in Detroit.

GRIMES—John T. Grimes, 58, musician, Oct. 30 in Ft. Worth, Texas.

KETCHUM—Ben Ketchum, 59, trombonist, Nov. 2 in West Palm Beach, Fla.

KING—Stan King, 49, drummer who recorded with Louis Armstrong, Eddie Lang and Joe Venuti, Red Nichols, Louis Prima, Joe Marsala, Memphis Five, Mound City Blue Blowers, and others, Nov. 19 in New York.

LANGLEY—Allan L. Langley, 57, composer and viola player, Nov. 13 in New York.

SEIDEL—Frank L. Seidel, 56, musician, Nov. 11 in Cleveland.

SHUMAKER—Edward E. Shumaker, 67, president of RCA-Victor from 1927 to 1962, Nov. 3 in Merchantville, N. J.

STANGE—Victor L. Stange, 71, theater and band musician, Nov. 5 in Cincinnati.

WYMORE—William Wymore, 45, circus musician, Nov. 7 in Jackson, Miss.

Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

BILLY TAYLOR'S BAND (Regal, 11/20/49). John Hardee, tenor; Milton Page, organ; Billy Taylor, piano; John Simmons, bass; and Joe Harris, drums.
Misty Morning, The Bug, Take the A Train, and Prelude to a Kiss.

KAI WINDING SEXTET (New Jazz, 8/23/49). Kai Winding, trombone; Brew Moore, tenor; Gerry Mulligan, baritone; Curley Russell, bass; Roy Haynes, drums; and George Wallington, piano.
Broadway (Wood-Bird-Mellie) and Waterworks (Gerry Mulligan).

BILL HARRIS' BAND (Capitol, 11/2/49). Stan Fishelson, trumpet; Bill Harris, trombone; Milt Yaner, bass clarinet; Harold Feldman, oboe; Sam Marowitz, alto and clarinet; Lou Stein, piano; Eddie Saffran, bass; Shelly Manne, drums; and Fred Pfeiffer, English horn.
Imagination and an untitled Hefti-Harris original.

JACKIE PARIS QUINTET (National, 11/16/49). Eddie Shu, harmonica and tenor; Dick Hyman, piano; John Collins, guitar; Tommy Potter, bass; Roy Haynes, drums; and Jackie Paris, vocals.
The Old Master Painter and Goodbye Sue.

DIZZY GILLESPIE'S ORCHESTRA (Capitol, 11/21/49). Trumpets—Don Slaughter, Elmon Wright, John Willie Cook, and Dizzy Gillespie; trombone—Matthew Gee, Samuel Hurt, and Hanifan Maged; saxes—James Heath and John Coltrane, alto; Jesse Powell and Paul Gonzales, tenors; Al Gibson, baritone; rhythm—Charlie Wright, drums; John Collins, guitar; Al McKibbon, bass; and Adriano Area, piano. Tiny Arvin, vocal.
I Can't Remember, Tally-Ho, You Stole My Wife, You Horse Thief, and Say When.

California Suite (Capitol, eight sides, January release). Mel Torme, composer and narrator; Harold Moore, conductor; Neal Hefti, arranger. Trumpets—Dan Rusey, Joe Tricari, Conrad Gozzo, and George Senberg; trombones—Si Ventner, Ed Kusby, and Francis Howard; saxes—Skeets Herfurt, Jules Kinsler, Jules Jacob, Bob Lawson, and Chuck Gentry; rhythm—Buddy Neal, piano; Allan Reuss, guitar; Phil Stephens, bass; and Ralph Hansel and Irving Cottler, percussion.

cussion. Vocal backgrounds by the Mel-Tones (augmented).
Note: Above personnel refers to first side, was subject to possible change as sides were to be recorded over a period of several weeks.

Capsule Comments

HERB JEFFRIES
Bop City, NYC

New York — Herb Jeffries inherited the unenviable spot of following Billy Eckstine into Bop City, a challenge which Herb conceivably could have met and turned to his own advantage. Unfortunately, it didn't quite work out that way. In the past couple of years, Billy has improved both the use of his voice and his platform manner, two areas of progress in which one might reasonably expect Jeffries to hold his own. But Herb has apparently chosen to go in the opposite direction.

It's on record that the Jeffries voice can be a pretty fine instrument. Occasionally this showed through during his Bop City stand, but too often he seemed to be trying to prove that he didn't have much of a voice. This may have been an effort to achieve intimacy, but if so, it's a misguided effort. This customer, at least, expected Jeffries to sing, and it's a severe

He Wanted 'Em



New York — Drummer Nick Ganitis, above, of Sorotto, Malta, was so anxious to obtain a set of American drums that he booked passage on a freighter arriving at New York during the Music Trades convention. Nick picked up his drums and returned immediately to his Mediterranean isle, where the above photo was taken.

letdown to find him semi-talking his way through lyrics.

Of his two flaws, however, this is the lesser. His coy manner at the mike would have negated even good singing, although it was noticeable that when he let his voice have a little rein, this coyness tended to disappear. But too often, his nostril twitching, mike cuddling, and holding-hands-with-himself routine bordered on the stomach curling.

Herb has been away from New York for about three years and during that time a lot of the locals have been wondering what has been holding him back. If this is the kind of stuff he has been indulging in, they have their answer. He can still sing with the best of them when he wants to, and it seems to be up to him to decide whether he wants his talents to shine unencumbered by the phoniness that dims them now.

—wil

Down Beat covers the music news from coast to coast and is read around the world.

THE HOT BOX

Can Hear Knocky Parker Trio On 2 New Releases

By GEORGE HOEFER

Chicago—John (Knocky) Parker, by day a student of Saki (H. H. Munro) and by night a ragtime piano player, has four new sides on the Texstar label. Texstar, from Fort Worth, is the label owned by Jack Haight, a song writer who uses the discs to promote tunes known as "Haight Hits." Knocky's trio, consisting of Knocky, piano; Marvin Montgomery, banjo; and Joe Ferguson, bass and vocalist, waxed two Haight tunes.

They are *Supersonic Sonia* and *Jack's Jump*, each number being backed by an old jazz melody, *Maple Leaf Rag* and *Toot, Toot, Tootsie*. The music is pressed on high quality flex plastic. Knocky's inimitable barrelhouse 88 comes through nicely.

For background data on the career of Knocky Parker,

we refer you to Sharon Pease's coverage of him in the Sept. 23 *Down Beat*.

Wrong Way

Last summer the *Hot Box* met and heard Knocky in Pease's Chicago studio. He has an amazing ability to recreate piano jazz as rendered by such greats as Jelly Roll, Joe Sullivan, Meade Lux, Pinetop Smith, et al. He and his 6-year-old son had hitchhiked all the way to Chicago from New York city to hear Don Ewell, who was back east at the time.

Parker feels there is a relation between jazz music and the works of Munro and Robert Greene. He received his Master's degree with a thesis on the former and his Doctor's thesis is on the life and novels of the latter. His Manhattan activities consist of teaching English at Columbia during the daytime and occasionally appearing at the jazz concerts at Central Plaza in the evening.

JAZZ PUBLICATIONS: The 1949 edition of *The Jazzfinder* is finally out. It is a collection of

permanent reference material culled by Orin Blackstone for his monthly *Playback*. There are three sections—Forecast, Current Jazz, and History. High spot is an article on *Jazz Reaches a Turning Point*, by Sidney Finkelstein. A thorough recapitulation on the young Dixieland bands and their stars, by Mary and Thurman Grove, is also included.

New 'Index'

Announcement has been received regarding the publication of Orin Blackstone's *Index to Jazz* in a single book (\$7.50) covering 60,000 sides. A great deal of valuable information will be included between the covers of a punched binder. Later additions will be kept up to date. Book includes material on personnels, dates, titles, master numbers, originals, and reissues, etc. The book is now ready for the printers and orders are being taken.

COLLECTOR'S CATALOG: Franklin W. Powers, 115 West University avenue, Cincinnati. Recently picked up five first early originals in a junk shop. Earl Hines Okeh and a Trumbauer with Bix included.

J. Hughes, 11 Shellwood road, Battersea, London, S.W. 11, England. An amateur sax player interested in be-bop and progressive jazz.

Publications

C. P. Schlicke, E. 826 Overbluff, Spokane, Wash. Interested in jazz publications.

Lars Terje, Backavagen 12B, Eslov, Sweden. Wishes to exchange Swedish bop records for Miles Davis, Lennie Tristano, and J. J. Johnson records.

Peter Woodward, 70 Gosselin street, Drummondville, Canada. Collects Herman, Dorsey, Goodman, and Miller. Can offer British jazz records.

'Fund Filching' Charges Fizzle In L. A. Local

Hollywood—Salary increases to which three elected officers were treated by Local 47's board of directors in the form of special allowances for "entertainment and expenses" were given official okay at a general meeting of the union despite strong opposition which included direct charges by one member of "malfeasance" and "fund-filching."

It seems that somewhere in the past, and without bothering to mention it in the published minutes, the board voted an extra \$50 a week for "entertainment and expenses" to President Spike Wallace (giving him a total of \$250), and some little extra allowances of a similar nature to the recording and financial secretaries.

Member L. Clair Case, who brought the situation to light by filing a complaint with the AFM's International board, contends that granting of the salary increases at the meeting does not free the officials of retroactive responsibility, and that he will take the case into civil court to recover the money he asserts was "taken illegally from the union treasury."

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Dancing Can Stop Wars; NBOA Top

New York—If the nations of the world can get together on what constitutes a good orchestra, we could settle down to a nice, peaceful future. That, at least, seems to be the only hitch in a plan proposed by Larry Geer, ex-head of the National Ballroom Operators association.

"If persons like Joseph Stalin were to dance with persons like Perle Mesta (U. S. Minister to Luxembourg) to the music of a good orchestra, there would never be wars," oracle Geer has proclaimed.

International Week

To implement this notion, he has sent a proposal for an International Dance week, under the sponsorship of the United Nations, to Dr. Jaime Torres Bodet, head of UNESCO.

At the same time, he announced the results of a poll conducted in the nation's ballrooms for the last year to select the best bands in various categories. According to Geer, more than a million votes were cast.

Poll Results

Modern music—Elliot Lawrence (who just nosed out Stan Kenton); swing music—Les Brown; sweet music—Sammy Kaye; jazz music—Louis Armstrong; novelty music—Spike Jones; Latin-American music—Xavier Cugat; western music—Hank Williams; waltz music—Wayne King; polka music—Frank Yankovic; gypsy music—Emery Deutsch.

Geer didn't indicate whether Joseph Stalin or Perle Mesta had voted in this contest.

—rll

Vancouver Op Beaten, Robbed

Vancouver, B.C.—Mishaps mar the music scene here this month, as Palomar Supper club owner Sandy DeSantis was beaten and robbed of \$500 outside his home. Four bandits beat Sandy with a rubber hose before searching the house. After taking a \$500 diamond ring from his wife, both were left bound and gagged.

Bernard (Bernie) Roop died in hospital here Nov. 16. Surviving the 28-year-old musician are his wife, his parents, and two brothers and sisters. Bernie was well known in local jazz circles and often sat in on bass at the jam sessions held by the defunct B.C. Society for Jazz Promotion.

Press reports are praising the visiting musicals *High Button Shoes* and *Oklahoma!* Two Vancouverites, 21-year-old Walter Burgess and 19-year-old June Day joined the ballet group in *High Button Shoes*.

—Marke Paize

Select Top 10 Girl Singers Of The Year

New York—First in a series of annual presentations, in which the 10 top girl singers of the year will be picked by the American Academy of Entertainment, was held at the Shelburne hotel recently. Top award this year went to Fran Warren, who received a golden clef citing her as Queen of Song.

Other winners were Dinah Shore, Jo Stafford, Mary Martin, Kay Starr, Judy Garland, Doris Day, Peggy Lee, Margaret Whiting, and Lena Horne.

Spitalny All-Girl Ork Starts On Club Dates

New York—Phil Spitalny and his all-femme crew started their first night club date since the group was organized on Dec. 16. The girls moved into the Last Frontier, Las Vegas, for two weeks with options. They may also play the Shamrock hotel, Houston, Heretofore the band has stuck to radio, concerts, and theaters.

Down Beat covers the music news from coast to coast and is read around the world.

Final 'Beat' Poll Results

(Jumped from Page One)

Lennie Tristano	135
Louis Armstrong	103
Art Van Damme	99
Charlie Parker	44
Benny Goodman	36
Herbie Fields	30
Miles Davis	22
Three Suns	19
Kai Winding	19
Louis Jordan	15
Roy Kral	12
Red Nichols	12
Joe Mooney	10

Combo—Vocal

Pied Pipers	320
Mills Brothers	201
Starlighters	114
Havena	111
Modernaires	72
Andrew Sisters	46
Page Cavanaugh	46
Ink Spots	41
Three Bips & a Bop	31
Paula Brown	31
Bill Norvas' Upstarts	28
Dave Lambert	24
Charloters	22
Golden Gate Quartet	19
Spentones	19
Delta Rhythm Boys	17
Stardusters	17
Max Tundra	14
Deep River Boys	12
Four Knights	12
Dinning Sisters	10

Male Singer—Not Band

Billy Eckstine	302
Frankie Laine	219
Bing Crosby	184
Mal Torme	134
Frank Sinatra	123
Rock Jeffries	109
Perry Como	102
Via Damone	38
Harry Belafonte	31
Louis Armstrong	27
Billy Farrell	24
Bill Lawrence	21
Tony Martin	18
Nat Cole	18
Jack Hynes	15
Gordon MacRae	15
Art Lund	12
Johnny Desmond	10

Girl Singer—Not Band

Sarah Vaughan	513
Ella Fitzgerald	222
Doris Day	211
Kay Starr	164
Fran Warren	109
Bills Holiday	101
Jo Stafford	96
Peggy Lee	78
Anita O'Day	76
Dinah Shore	38
Margaret Whiting	38
Lena Horne	20
Patti Page	17
Mildred Bailey	13
Connie Haines	10

King of Corn

Spike Jones	797
Coy Lombardo	368
Vaughn Monroe	155
Red Ingle	150
Art Mooney	134
Sammy Kaye	50
Tommy Dorsey	23
Dixie Gillespie	23
Harry James	20
Lawrence Welk	16
Korn Kobblers	15
PeeWee Hunt	14
Jan Garber	12
Russ Morgan	12
Blue Barron	10
Tex Benke	10
Eddy Howard	10

Favorite Soloist

Benny Goodman	185
Bill Harris	177
Charlie Parker	124
George Shearing	120
Louis Armstrong	85
Charlie Ventura	85
Flip Phillips	64
Dixie Gillespie	60
Harry James	48
Gene Krupa	48
Erroll Garner	45
Lennie Tristano	35
Duke Ellington	30
Lionel Hampton	28
Nat Cole	25
Lester Young	22
Stan Getz	19
Sidney Bechet	19
Bobby Hackett	19
Stan Kenton	19
Buddy Rich	19
Artie Shaw	19
Tommy Dorsey	17
Terry Gibbs	17
Colosseum Hawkins	17
Illinois Jacquet	17
Lee Konitz	17
Woody Herman	17
Dick Teagarden	16
Tex Benke	14
Ziggy Elman	14
Johnny Hodges	14
Buddy DeFranco	11
Charlie Bernst	10
Lawrence Brown	10
Miles Davis	10
Johnny Guarneri	10
Howard McGhee	10
Red Norvo	10
Eddie Safranaki	10
Charlie Shavers	10
Art Tatum	10
Claude Thornhill	10
Kai Winding	10

ALL STAR BAND

Trumpet

Howard McGhee	259
Charlie Shavers	206
Miles Davis	157
Fats Navarro	124
Roy Eldridge	120
Bobby Hackett	107
Ernie Royal	100
Buddy Childers	69
Ziggy Elman	69
Conte Candoli	58
Maynard Ferguson	50

Red Rodney	38
Ray Wetzel	35
Doug Mettoma	32
Chico Alvarez	27
Wild Bill Davison	27
Billy Butterfield	25
Neal Hefti	25
Muggsy Spanier	25
Harold Land	20
Don Fagerquist	16
Max Kaminsky	15
Ray Nance	15
Buck Clayton	10
Bobby Nichols	10
Shorty Rogers	10

Trombone

Bill Harris	391
Kai Winding	171
Benny Green	170
J.J. Johnson	120
Lawrence Brown	91
Tommy Turk	63
Bill Scott	40
George Brunis	18
Vic Dickenson	18
Lou McGarity	15
Jimmy Archey	10
Milt Bernhart	10

Alto Sax

Johnny Hodges	454
Lee Konitz	247
Billie Smith	216
Boots Mussulli	153
George Weidner	44
Art Pepper	38
Charlie Kennedy	30
Sonny Stitt	29
Benny Carter	24
Sonny Criss	10
Eddie Getz	10
Sam Marowitz	10

Tenor Sax

Flip Phillips	461
Stan Getz	255
Coleman Hawkins	128
Wardell Gray	112
Lester Young	87
Vido Musso	82
Ben Webster	72
Eddie Miller	46
Brew Moore	40
Bob Cooper	37
Ted Nash	37
Gene Ammons	37
Warne Marsh	29
Bud Freeman	29
Don Byas	21
Al Sears	21
Allan Eager	19
Bob Wise	17
Zoot Sims	17
Lucky Thompson	16
Boonies Richman	11
Chubby Silvers	10

Baritone Sax

Serge Chaloff	887
Harry Carney	301
Ernie Caceres	92
Lee Parker	56
Gerry Mulligan	30
Joe Ruesson	30
Bob Gloga	51
Butch Stone	22
Danny Bank	16
Gene Allen	3
Cecil Payne	10
Bob Poland	10

Clarinet

Buddy DeFranco	686
Benny Bigard	181
Jimmy Hamilton	185
Peanuts Hucko	72
Abe Most	53
PeeWee Russell	32
Helenie Bean	30
Johnny Minne	20
Aaron Sachs	20
Hank D'Amico	18
Matty Mallock	17
Tippy Morgan	17
John LaPorta	14
Tony Scott	14
Albert Nicholas	11

Piano

Erroll Garner	161
Lou Levy	156
Mel Powell	122
Hank Jones	85
Johnny Guarneri	85
Teddy Wilson	82
Ralph Burns	76
Al Haig	75
Dodo Marmarosa	73
Bud Powell	73
Art Tatum	66
Buddy Greco	51
Earl Hines	46
Lou Stein	44
Kenny Kersey	19
Arnold Ross	19
Jess Stacy	19
Geoff Clarkson	16
Joe Bushkin	12
Andre Previn	12
Jimmy Rowles	12
Stan Wrightman	11
Carl Fischer	11
Art Hodes	10
Jimmy Jones	10
Dave McKenna	10
Oscar Peterson	10
Joe Sullivan	10
Ralph Sutton	10

Drums

Shelly Manne	517
Don Lamond	290
Buddy Rich	220
Sam Rosta	195
Louie Bellson	68
Sid Catlett	65
Jo Jones	65
Donzil Best	50
Sonny Greco	50
Cosy Cole	37
Ed Shaughnessy	32
George Wettling	28
Irv Kluger	21
Nick Fatool	19
Jack Sperling	19
Ray Budde	16
Zutty Singleton	14
Tiny Kahn	12

Bass

Eddie Safranaki	848
Oscar Pettiford	245
Ray Brown	117
Chubby Jackson	69
Bob Haggart	64
Slam Stewart	54
Pops Foster	50
Red Callender	28
Bob Carter	28
Arvell Shaw	28
Arnold Fishkin	26
Curley Russell	26
John Levy	26
Tommy Potter	18

Jack Lesberg	13
Red Mitchell	13
Nelson Boyd	10
Joe Comfort	10
Kan O'Brien	10
Walter Page	10

Guitar

Billy Bauer	376
Naving Ashby	146
Oscar Moore	134
Barney Kessel	122
Laurindo Almeida	85
Mary Osborne	43
Remo Palmieri	43
John Collins	26
Django Reinhardt	26
Nappy Lamare	24
Bill DeArango	21
George Van Eps	21
Al Hendrickson	15
Allen Reuss	15
Bob Gibson	10
Al Casey	10
Joe Derise	10
Tiny Grimes	10
Tony Mottola	10
John Romano	10

Arranger

Pete Rugolo	534
Ralph Burns	465
Billy Strayhorn	156
By Oliver	116
Eddie Sauter	65
Tadd Dameron	36
Gerry Mulligan	30
Ralph Flanagan	24
Walter (Gil) Fuller	24
Duke Ellington	18
Neal Hefti	18
Jerry Gray	16
Deane Kincaide	14
Bill Finnegan	11
Roy Kral	10
George Williams	10

Male Singer—With Band

Al Hibbler	281
Buddy Stewart	256
Johnny Hartman	92
Bill Black	59
Buddy Greco	56
Ray Kellogg	56
Stuart Foster	37
Jimmy Rushing	30
Jon Correll	28
Harry Prime	28
Jack Hunter	27
Roy Kral	24
Harry Bahitt	24
Glenn Douglas	24
Dick Noel	24
Russ McIntyre	21
Jack Duffy	16
Butch Stone	16
Ronnie Beauville	12

Tony Alamo	10
Tommy Mercer	10
Arthur Prysock	10

Girl Singer—With Band

Mary Ann McCall	572
June Christy	218
Kay Davis	99
Jackie Cain	96
Rosalind Futton	70
Dolores Hawkins	55
Trudy Richards	34
Lusy Ann Polk	31
Marjorie Hughes	26
Lauri Leile	18
Marion Morgan	17
Rosemary Clooney	15
Claire Hogan	15
Pat Lockwood	15
Ginnie Powell	15
Dorothy Collins	12
Betty Bennett	10
Ella Johnson	10
Marcy Lutes	10

Key To Photos

Here is the key to the photographs on the opposite page, all of them winners in the 1949 *Down Beat* band poll.

- 1—Woody Herman
- 2—Duke Ellington
- 3—Charlie Barnet
- 4—Sarah Vaughan
- 5—Billy Eckstine
- 6—Al Hibbler
- 7—Mary Ann McCall
- 8—Pied Pipers
- 9—Spike Jones
- 10—George Shearing quintet
- 11—Howard McGhee
- 12—Charlie Shavers
- 13—Miles Davis
- 14—Bill Harris
- 15—Kai Winding
- 16—Benny Green
- 17—Johnny Hodges
- 18—Lee Konitz
- 19—Flip Phillips
- 20—Stan Getz
- 21—Serge Chaloff
- 22—Buddy DeFranco
- 23—Erroll Garner
- 24—Shelly Manne
- 25—Eddie Safranaki
- 26—Billy Bauer
- 27—Pete Rugolo
- 28—Benny Goodman

(Photo credits: Benny Green by Kay Sparks; Johnny Hodges by Skippy Adams; Buddy DeFranco and Billy Bauer by Bill Gottlieb, and Erroll Garner by Warren Rothchild.)

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COMBO JAZZ

Jimmy Dorsey's
Dorseyland Jazz Band

Charley, My Boy
Johnson Rag

They certainly must have had a ball making these two sides. With Claire (Shanty) Hogan and Charlie Teagarden doing the vocals, and Dick Cary, piano; Cutty Cutshall, trombone, and Carl Kress, guitar, sitting in for regular JD personnel, all backed up by Little Gate's trumpet, these are the liveliest sides Dorsey has cut in some years. Credit also to Bill Lolatte's bass (last time I heard him, he was playing with Jackie Paris' non-Dixie jazz group) for keeping the rhythm section together. *Boy* is used as a spoof lead into Charlie's trumpet chorus, which is re-sounding two-beat. The entire side has life and a beat, stands up and fights.

Rag is taken slower than usual, with Claire Hogan's lyrics sounding a little dated. Once more the band is paced by Charlie Teagarden's trumpet. In fairness to Ray Bauduc, who has been rapped savagely several times by this column, on these sides at least, he plays well, with none of the "oh, where is my wandering tempo tonight?" which he occasionally strays onto. (Columbia 38649.)

Nat Cole and His Trio

Yes, Sir, That's My Baby
For All We Know
Bop Kick
Laugh, Cool Clown
Little Girl
The Autumn
I Used to Love You
If I Had You

Album Rating—

Nat's cooling, here modified by Jack Costanzo's bongos and some sterling guitar by Irving Ashby, particularly on *Bop Kick*. *Clown* is, of course, Ridi Pagliacci, while *The Autumn* is the poignant bit of Henry Nemo poetry of several years ago. (Capitol LP H 177.)

BAND JAZZ

Skitch Henderson

My Blue Heaven
The Music Goes 'Round
and 'Round

Heaven is taken as a medium instrumental, has some pretty trumpet during the first chorus. Skitch's piano chorus is a little too sketchy, while the quasi-Bach chorale used at the conclusion again is nice but nothing tremendous. The entire side impresses as being polite music without the desire to offend any taste, thus having no color or punch at all. The band seems to have more conviction on its restrained Dixieing of *Round*, despite one pronounced clinker in the final chorus. (Capitol 57-789.)

Ray Anthony

House Party
Yesterdays

Yesterdays opens with Ray on his quasi-James kick playing a low register bit, while the band moves through the rich-voiced trombones, horn, and muted trumpet effects the old Miller band used all the

time. Even a section of the Miller saxes is included for free. It is a nice enough dance record again, but merely offers ideas that have been used many, many times before. Or maybe this was the idea. *Party*, scored by Charlie Shirley, sounds like *Just You, Just Me*. Good tenor and some Harris-like trombone keep it moving to good effect. As for Ray's solo, he still plays good lead trumpet. Last chorus uses muted trumpet over reed in modified bop effects. All in all, a sprightly side. (Capitol 57-734.)

Count Basie

St. Louis Baby
Normania

Baby starts out as a typical Basie instrumental, suddenly in the middle becomes a Page Cavanaugh-Joe Mooney group vocal done by a quintet. On the strength of this alone, it should be the best juke box record Basie has had in some time. *Normania* is a blues with the same key change design as *One O'Clock Jump*, dedicated to the coast disc jockey. The ensemble playing is solidier than has been Basie's wont on wax lately. (Victor 20-3601.)

Chubby Jackson

Tiny's Blues
All Wrong

These are two more of the sides made by Chubby's band when it was first organized last winter. They are extremely raw, but on *Tiny's Blues*, written by drummer Tiny Kahn, along with good reed solos, the brass manages some impressive impact, even over Chubby's yelling. *Wrong* is a Chubby original sung in a Vaughanish fashion by Paula Castle. (Columbia 38623.)

DANCE

Woody Herman

Jamaica Rhumba
Tenderly

Released a few weeks ago, this was overlooked in the burly of Christmas discs. With Mary Ann McCall singing, *Rhumba* is a Raye-DePaul novelty with not very inspired melody or lyrics. There are a few bars of excellent Terry Gibbs vibraphone. *Tenderly* is the lovely Walter Gross waltz, best done as a waltz, and mostly rendered as such here, though the accents are a little unusual at points. Bill Harris takes the first chorus, plays some ideas at the chorus-close worth hearing. Once again this is a Herd record not representative of what the band should have been able to do. It's good by most dance band standards, but not for Herman. (Capitol 57-720.)

Xavier Cugat

Brasil
La Cucaracha
Tocatu Samba
Linda Mujer
Miami Beach Rhumba
Orchids in the Moonlight
Walter Winchell Rhumba
Jack, Jack, Jack

Album Rating—

Listen to these eight sides and you will be able to hear why many Latinos wince when Cugat is mentioned just the way you would when Paul Whiteman is called the King of Jazz. This syrupy, slick, uninflected playing is hardly the kind of music that has made Cuban musicians the strong influence they have been on this country's music. Even *Orchids*, which as a tango has its own strong beat, gets lost in the Cugat meatchopper, comes out as pleasant pap. Closest tune

Top Drawer
Discs

Combo Jazz: Charley, My Boy, by Jimmy Dorsey's Dorseylanders (Columbia).

Band Jazz: Tiny's Blues, by Chubby Jackson (Columbia).

Vocal: Happy Times, by Jo Stafford (Capitol).

Dance: Tenderly, by Woody Herman (Capitol).

Novelty: I Can Hear It Now—Vol. 2 (Columbia).

Concert: Alec Wilder Octets (Mercury).

in the group to anything danceable is the *Winchell Rhumba*, written by Noro Morales, Cugat's successor in Latin dancing popularity. Still say Machito murders both of 'em. (Columbia LP 6077.)

Gordon Jenkins

December
Happy New Year

December is a long, slow ballad sung by its co-author, Floyd Huddleston. This sort of thing seems to me to drag interminably. If only they would sing it at slightly faster than a limp-wrist tempo! But then again, the author himself sings it, so he must know how he wants his material rendered. Which means you have to hang the judgment on the material. *Year* is the saddest *Happy* whatever you ever heard in your life. It runs *Gloomy Sunday* a close bet for being sour and dour about the whole affair. (Decca 24767.)

Sy Oliver

The Laugh's on Me
When You Danced By

Laugh's a rather ordinary torch warbled by Jack Haskell. *Danced* is a bouncing two-beat which cooks up to some power by the record's end. From a musical standpoint, however, it's the same old formula TD was using via Oliver back in 1939. (Decca 24788.)

Gene Krupa

Why Fall in Love with a Stranger?

I Want a Crown Up Man. *Stranger* uses the band choral effects identified of late with Tony Pastor, redeems itself with an Eldridge chorus on trumpet. Good beat and balance help make it nice for dancing. Reverse is a novelty sung by Carolyn Grey. (Columbia 38622.)

VOCAL

Bing Crosby

Way Back Home
Iowa Indian Song

Home is the disc Decca has been clamouring about for weeks. It's like a million other songs with lyrics rhyming with "iest" and going on line after line. But der Binger is singing it and its loaded with lots of true blue, rootin' tootin' American sentiments, suitably covered with chocolate frosting, so the boys figure it can't

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miss. It ain't no credit to our intelligence collectively if it doesn't. The reverse has to do with the height of Iowa corn. The obvious pun is left to you after you've heard it. (Decca 24800.)

Lisa Kirk

Charley, My Boy
Shame on You

Lisa Kirk, the Kiss Me, Kate star, singing the record which started on the Tower label with Teddy Phillips. This kind of enthusiastic tune is perfectly suited to her delivery, which is neither very sure nor too perfectly phrased. She is aided by one of the most modern and best rendered vocal backings Henri Rene has given a Victor singer. (Victor 20-3591.)

Ezio Pinza

Bali Ha'i
Give Me Your Hand

Nobody asked me to get this one off, but just for free I'd like to point out that on *Bali*, Mr. Pinza, the possessor of a fine voice and one of the current matinee idols, really boots the ball. This is a delicate tune, to be done with a certain amount of finesse and wistfulness. Mr. Pinza runs around among the phrases like a Sousa trombone in search of a trio. The side sounds carelessly and heavily done, reflects no credit on either Pinza or Columbia. So next week it will sell 100,000. (Columbia 4588.)

Maurice Chevalier

C'est la Nature
Folies Bergere

Chevalier exerting his Gallic charm on *Nature*, which is *I'm Looking Over a Four-Leaf Clover* translated into French! Second side recounts the virtues, or lack thereof, of Paris' leading tourist attraction. (Decca 40135.)

Jo Stafford

Happy Times
Scarlet Ribbons

Jo chanting rather well a tune written by Sylvia Fine, Danny Kaye's wife, for his picture, *The Inspector General*. The melody is derivative, but still pleasant, and perfectly suited to the full-toned, straight forward pipings of Miss Stafford. Middle section of the arrangement is interesting; Paul Weston uses a tenor band sound, complete with all the bleatings, as well as having opened with "hotel trumpet." Is this a trend from

Symbol Key

Top
Tasty
Tepid
Tedious

the company which has had the best vocal accompaniments? (Capitol 57-785.)

Frankie Laine

By the River St. Marie
But Beautiful
Georgia on My Mind
Black and Blue
That's My Desire
On the Sunny Side of the Street
We'll Be Together Again

Album Rating—

Amazing when you listen to Frankie's shouting on these sides that a bare 10 years ago he was an exact male singing counterpart of Billie Holiday, aped every phrase she every sang. I am fond of *Black and Blue* of this group, both because Frankie's energy comes through and that it belongs further back in the old shouting tradition. (Mercury 25007.)

Billy Eckstine

Cottage for Sale
I'm in the Mood for Love
Time on My Hands
Without a Song
Prisoner of Love
All of Me
You Call It Madness
Sophisticated Lady

Album Rating—

Eight sides by Mr. B, some with his own band, others after he had started the transition to being a straight balladeer. This LP collection shows him singing with less polish, but also more straight power than he is now. There are some effective phrasings in it. Reeves studios, by the way, in its LP dubbing job, has cleaned up the sides considerably. They sound far better than when they were originally released by National. (National LP 2001.)

Frank Sinatra

Lost in the Stars
The Old Master Painter

Stars seems pitched too low for Sinatra—he has trouble making "dim" and "him," nor is he able

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Hollywood—Semanticists worrying over confusion in terminology of various forms of music can scratch their heads on this one. Radio station KHJ, local Mutual outlet, in announcing a popularity contest staged by three of the station's platter spinners, specified:

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to make the rather complex lyric line hang together. On the simpler *Painter*, he fares better. *Painter* should certainly remain a hit on the basis of its clever lyric line, though Sinatra's is not the best record. (Columbia 38650.)

Louis Armstrong and Billie Holiday

My Sweet Hank O' Trash
You Can't Lose a Broken Heart

The two stars wander through these without too much distinction, both of them having sung much better on other occasions. On *Trash*, Louis feels constrained to dish out the same expletive Patricia Norman used some years ago on Eddy Duchin's *Old Man Mose*, when she worked it into the "bucket" line. Here it is not only in bad taste, it doesn't even make much sense in the lyric line. And since when does Louis have to use obscenity to sell records? (Decca 24785.)

Peggy Lee

A Man Wrote a Song
Run for the Roundhouse, Nellie

Peggy singing, backed by Pete Rugolo's strings and woodwinds on *Song*, while she chants Willard Robison's *Nellie* with much puffin' and chuffin'. (Capitol 57-769.)

Billy Eckstine

Oh, Holy Night
Oh, Come All Ye Faithful
Fool's Paradise
You're Wonderful

Fond as I usually am of Eckstine's work, his wandering vibrato certainly lends no surety to *Night*, and I suspect many will find one of his liberties with intervals a bit startling. On *Faithful*, the delays in phrasing seem a shade over-long occasionally, and

the tempo too deliberate. *Paradise* is accompanied by a Buddy Baker band, *Wonderful* by a Pete Rugolo group. Billy sounds in better voice on *Wonderful*, with clearer and better controlled tones, but Baker gets the edge for more sympathetic accompaniment here. (MGM 10525, 10562.)

CONCERT

Alec Wilder and His Octet

Jack, This Is My Husband
They Needed No Words
Footnote to a Summer Love
The Children Met the Train
Little White Samba
Little Girl Grows Up
Remember Me to Youth
The Amorous Poltergeist

Album Rating—J J J J

This LP is an absolute must for anyone who likes music of any kind. If you have ever heard any of Alec's instrumental work before, you won't need the coaxing. If you haven't, don't waste time reading this review, go out and buy the records. These eight sides were originally issued a couple of years ago on International, a small label graced with some of the most horrible shellac pressings you have ever heard. In addition to Alec's usual puckish sense of humor with reference to titles, these include delightful melodies and counter-melodies, wonderful scoring for woodwinds, delicate moving beats, and real taste and selection in the use of harmonic ideas.

These sides are so very, very good they always add up to the same argument: why hasn't a long work of major importance come from this very talented man? This argument we will go into at another point. In the meanwhile, glom onto these sides right away—you will not regret it. Like El-

lington, Burns, and some others, Wilder is a name jazz can well be proud of. His stuff has that much lasting merit. (Mercury LP 25-008.)

Phil Moore-Paris Symphony Orchestra

Day Dream
The Galloping Comedians

Don't be confused. Phil hasn't taken up French-style conducting yet. *Dream* is a single from his *Fantasy* album, with Dan Lube playing the violin part, while *Comedians* was cut in Paris by the Paris symphony under Jacques Metehen. Just how Al Marx's Discovery records got the master, I'm not quite sure. (Discovery 114.)

Sidney Torch

Slaughter on Tenth Avenue

(Sides I and II)

Interesting to see the difference between the Whiteman, the Hayton, the Kostelanetz, and this version. Torch has an English band, plays some of the melodic sections better, but gets incredibly ricky on the jazz sections. The English record section is still palpably pitched higher than ours—the alto sound cuts through more. (Decca 24742.)

Dave Rose

A Christmas Medley

(Parts I and II)

This is one thing I never expected from Dave: a rather dull, uneventful medley done listlessly and without freshness or spontaneity. Not even the usual rich fiddle sound is here. (MGM 30211.)

NOVELTY

Burl Ives

Mule Train
Greer County Bachelor

The first record of that *Train* since FL's version to have any distinction of its own. Backed by Pete Seeger on banjo, Tony Mottola on guitar, and Bob Haggart's bass, Ives treats the song as a ballad, gives it lightness and charm as well as story continuity. (Columbia 38644.)

Nelson Eddy

Mule Train
Whoopee TiliYo

Everything that the Ives record is, this one isn't. Eddy sings in

his usual heavy, completely unimaginative way, combines with Hugo Winterhalter's lackluster choral direction to make a really bad disc. His version of the traditional cowboy song on the flip-over is a flopover, suffers from the same difficulties. (Columbia 38, 645.)

Jose Melis

Liszt's Hungarian Rhapsody
Rachmaninoff's Prelude in G Minor
Chopin's Waltz No. 9
Beethoven's Moonlight Sonata
Grieg's Anitra's Dance
Brahms Hungarian Dance No. 6
Liebestraum
Keyboard Kapers
Stardust
Cumana
Pasion Orientale
Minuet

Album Rating—J J J J

The same criticisms hold true here as with those made about Frankie Carle's album of classic "Meets." The only difference is that Melis can play more piano with one hand than Carle can with three, gives his adaptations more and better controlled variety. (Mercury LP 20006.)

Edward R. Murrow

I Can Hear It Now

1945-1949

Album Rating—J J J J

Following up the astounding success of the first volume of this series, which covered 1932 to VJ Day, 1945, this album covers from VJ Day through Harry Truman's pre-inaugural glee in January, 1949. Murrow states on this album that he intends to do a yearly album. If it follows the standard of these albums, it will be a great service to the country, as well as a series of distinguished recordings. This particular album doesn't have the impact of the first one, primarily because its time span doesn't have the same impact. But it is none the less a fascinating bit of vinylite. (Columbia LP ML 4261.)

Raymond Scott

In an 18th Century Drawing Room
Huckleberry Duck
Businessmen's Bounce
Pretty Little Petticoat
Toy Trumpet
Peanut Vendor
Boy Scout in Switzerland
Powerhouse

Album Rating—J J J J

Eight reissue sides of the tight, perky, contrived program music which, when Scott first appeared in 1936, was known as jazz. It is often too stiff and works too hard for its effects, but in *Room and Petticoat*, for example, there are

bits that are quite likeable. As a period piece, you should have this one. (Columbia LP 6083.)

Frankie Carle

Carle Meets Donizetti
Carle Meets Albeniz
Carle Meets Mozart
Carle Meets Grieg
Carle Meets Chopin
Carle Meets Schubert
Carle Meets Tchaikovsky
Carle Meets Beethoven

Album Rating—J J J J

This may be noisy of me, but for \$2.85 shouldn't you get a performer who has had more than a hand-shaking acquaintance with the masters? Lots of people will find this sort of thing clever. But it has been done to death by Templeton and other pianists far better than Carle. You can most quickly hear his technical limitations in the adaptation of the *Turkish March* from Mozart's *Sonata In A*, when he tries to play a stride bass and just can't make it come off. The fact, of course, that he plays at one constant dynamic level, never changes volume or touch, is evidently of no moment either to him or the people who buy his records. (Columbia LP 6085.)

Jolson Sings Again

I Only Have Eyes for You
(Tommy Dorsey)
Sonny Boy (Vaughn Monroe)
Baby Face (Sammy Kaye)
Toot, Toot, Tootsie, Goodbye
(Tony Martin)
Is It True What They Say About Dixie? (Phil Harris)
After You're Gone (Count Basie)

Album Rating—J J J J

Well, like the fellow says, there's something for everyone here—but will they buy the whole album to get it? Beats me—seems almost as if Victor had some spare sides lying around and shoved them out under the protective mantle of Jolson's picture. The TD is good, straight dance music competently sung by Johnny Amoros. Monroe, on *Sonny*, doesn't manage to get quite as gravely as the genuine Jolson. *Baby Face* and *Toot, Toot* currently are on the record market, while *Dixie* is one of Harris' familiar monologs about Uncle Thomas, done in rich dialect. Basie's *Gone* starts out at a slow-went tempo with Jimmy Rushing lyrics, moves into a double time of a rather pedestrian studio-band-sounding score. It certainly is a novel collection of discs. (Victor P 254.)

Dick Contino

12th Street Rag
Lover

Horace Heidt's flash accordion discovery rips off a couple of tunes without too much regard for occasional missed notes, evenness of arpeggios, or taste in phrasing. Lots of notes, but for what, is about the best judgment. (Magnolia 1016.)

Mike Riley

The Music Goes Round and Round
I've Been Floating Down the Old Green River

The insanity of 1935 starts out as a tuba and banjo-paced waltz, interrupted by Riley's tearful pleas for a conversion to more palatable Dixieland. The band seems too big, lacks punch in the clutches. (MGM 10569.)

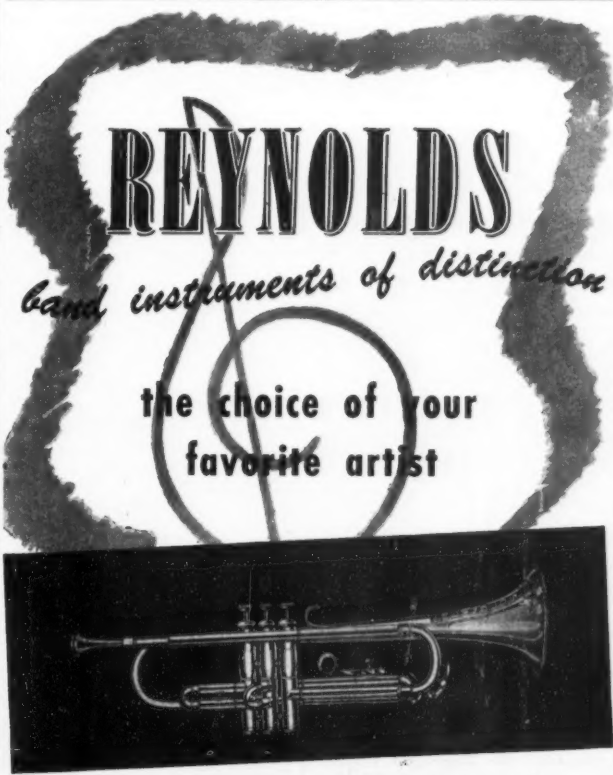
Art Mooney

Jingle Bells
The Mistletoe Kiss

Despite all the sound effects available to Mr. Mooney, there is yet to be a side to touch Fat Waller's gentle spoofing of this tune. (MGM 10522.)

New York—Savoy records has moved into the LP field. First release is an Erroll Garner biscuit containing eight numbers by the pianist. Platter sell for \$2.85. Wax firm, which has previously stuck to jazz and blues, also plans to issue some longhair LPs from masters picked up in Europe.

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MERRY XMAS AND A HAPPY NEW YEAR

SWINGIN' THE GOLDEN GATE

Alley Unit Impresses In Chance To Show Wares

By RALPH J. GLEASON

San Francisco—One thing good has resulted from the hot and cold music business during the last few months. Clubs that formerly were interested only in name or semi-name attractions from outside are now beginning to give local talent a chance. Best example of this here is Fack's, the Market street spot near the Palace hotel, which has put Vernon Alley's quartet to work.

Fack's deserves a vote of thanks for this, too, as Alley's group presents the best listening in the Bay area right now.

Remarkable Job

Up against the usual problems of pleasing the stray lusher, the rounders, and the Clan MacSquare, the group does a remarkably fine job of it, all based on the excellent premise that everything has to swing and if done right, won't be distasteful. Nat Cole, of course, is the best example of how to play what you want a and



Ralph

make them like it, but Vernon's group is right in the same groove. They do everything from *Red Light* and *Saturday Night Fish Fry*, to *Laura* and a host of modern tunes, including some originals. And they do all of them with precision, finesse, and class.

Individually they are the cream of the Bay area musicians. Vernon is a classy bass player in any league; Pony Poindexter, who plays alto, plays with humor, taste, and excitement; Richard Wyands, a young S.F. State music student, is the current sensation on piano in these parts.

Hampered

Hampered by a poor mike at the Kezar Jazz festival, Wyands knocked out those who heard him and is repeating with Vernon's group. Bobby Osibin, the quiet, swinging drummer, is exactly suited to the group. These guys don't make noise, are not pretentious, do everything they have to, please a majority of their customers, and produce a good sound that they themselves enjoy.

Together only a short time, they lead the field here already and after a while should really make a name for themselves. Pony, Richard, and Vernon all sing—bal-

lads and novelties—and the group does a lot of vocals together. They have a good audience-pleasing formula, and the musicians who flock there nightly are proof of the value of what they're playing.

BAY AREA FOG: Sal Carson has a fine tune in *Borrego*, and with a break it can really go places. Local disc jockeys are plugging it already from the not-too-good version currently available. If TD records it, and there's supposedly a chance for him to do that, it could very easily make the hit class.

Pete Daily, doing capacity business at the Hangover, had his option picked up by Doc Dougherty and will hang over until New Year . . . Same situation for the Dave Brubeck group at the Burma 'n Oakland. They're booked for the rest of '49 . . . Joe Lutchter, Big Jay McNeely, Willie Littlefield, and Charles Brown played on-ners here recently.

Good James Biz

Harry James drew well at the Edgewater the night following his big U.C. homecoming dance . . . Slim Gaillard was signed to open Dec. 20 at Ciro's, and the club entrepreneurs happily hope to keep him as long as the cash registers go putt putt.

Lou Landry, New Orleans Swing club operator, is still hoping to have Louis Armstrong for two weeks beginning Jan. 11 and, if the Kid Ory—AFM hassle can be straightened out, to put him in the Civic auditorium for a one-night "Battle of Dixieland" with the Ory mob . . . Eddie Hammond, who was with the Pat Patterson group at the House of Blue Lights, had his own group at Ciro's for a short stretch in November.

Barbara Lee, the KNBC gal deejay, is playing some of the best disc music on the air in these parts, though her spiel is somewhat precious and occasionally sadly misinformed . . . Wally Rose back on piano at Hambone Kelly's, as Burt Bales mulls a St. Louis job with Albert Nicholas.

Down Beat covers music news from coast to coast.

Big Billy And Bass Get An Assist



(Aemo Photo)

San Francisco—Ted Weems and singers Julie Mace and Vivian Duncan Astor help Weems' bass section, Billy Blair, climb on a cable car for his first ride with his instrument. There's an old regulation prohibiting two large objects riding on the car at the same time, which was waived for this one ride. Blair will probably have to throw his weight around again if the proposal for the city to take over the cable car company goes through, and a new set of regulations is voted.

Orchestration Reviews

By Phil Broyles

THE CHRISTMAS WALTZ

Published by Ralph Williams Music
Arr. by Elmer Schoebel

Although this tune does not display any unusual melodic value,



Phil

soli to the bridge, with a few interruptions from brass. The first eight of the short special is for tenor sax, with muted brass and an organ sax effect in support. An eight-measure *tutti* follows.

DEAR HEARTS AND GENTLE PEOPLE

Published by Morris
Arr. by Jack Matthias

Dear Hearts has proven to be of great commercial appeal and will probably continue to be for some time to come. On the first of the split choruses, a 16-measure ensemble effect is followed by eight of unison saxes. Ensemble returns and saxes *soli* for eight, blending into ensemble. A few muted brass figures break through during the repeat which is complimented by saxes for 32 bars. Saxes play sub-tone in support of muted brass at the release, and again take over lead. A second trumpet solo and saxes share most of the special, while the finale is scored for ensemble.

LOS TIMBALES

Published by Antobal
Arr. by Anselmo Sacasas

The interesting introduction leads into an eight-bar *soli* for brass which is followed by saxes on the four-bar bridge. Brass return and saxes pick up the repeat. Brass play the bridge and saxes *soli* out. Ensemble plays eight and is followed by eight of ensemble singing. This is repeated and saxes go to work for eight. The next 16 is divided between two bars of ensemble and two for drum solo. Saxes support brass during most of the finale, which ends with a solo break for drums.

YOU CAN'T LOSE A BROKEN HEART

Published by Mills
Arr. by Johnny Warrington

Broken Heart is from the musical production, *Sugar Hill*. The split choruses are divided equally between saxes and brass. Reeds take lead on the special, with muted brass in support. Trumpets switch to mutes and support trombones for the next eight. Reeds return for eight and trombones again follow for four. Saxes then introduce brass and fall below for the finale. Nice, easy-flowing tune.

Close Casa Bonita

Chicago—Casa Bonita, Howard street club, was shuttered in the middle of November by the city for lack of a liquor license. Op Phil Barash also is reported to have been harassed by a mortgage foreclosure and to have owed money to various musicians, including Doc Evans, who had two weeks to go on his date there.

Hungry?

New York—Maynard Ferguson, young Canadian trumpet virtuoso who was featured with Charlie Barnet until the Mab broke up, has joined Vaughn Monroe. Monroe will spotlight him on the trumpet, trombone, and clarinet. Before joining Barnet, Ferguson was with Jimmy Dorsey.

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—We've had many requests for some information pertaining to the use of modern harmonies in dance arranging. Most of this info can be wrapped up in a discussion of the many devices used by the better arrangers. We'll take a device up every so often so that sooner or later we'll cover all of them.

This issue we're going to look at the whole tone system of harmonization. Let's try to make it as simple as possible. The basic chord used in harmonizing a whole tone scale is the augmented chord. Basing our harmonic scheme on this, we use two augmented chords in harmonizing each tone of the particular passage. These chords will lie one whole tone from each other.

Ex. 1

From a glance at the above illustration, you can see that we have six different tones. The trick in using them is that they can be voiced in a multitude of ways. You will find several examples below.

Ex. 2

An entire passage can be voiced in this system by moving each part in exact parallel motion with the melody. Here is an example.

Ex. 3

The question box will reopen next issue and we'll see you all then. Our parting thought: Don't over-use any one device in a single arrangement.

Ex. 1



Ex. 2



Ex. 3



TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Before getting into your individual trumpet problems next time, I'd like to suggest a rule that will help to solve a lot of them: sit up straight. Both sitting and standing erectly is the simplest rule for playing better bop or better

Beethoven. The first essential for good range, tone, power, endurance, and even lip, is to get out of that slouch.

Leaning against the back of a chair with your spine slumped in a barrel shaped curve not only brings on round shoulders and a stoop, it overtaxes the spine with the whole weight of the body, and chronic tiredness results. The drooping head forced by this position makes tongue action sluggish and fouls up the air column. Bend a soda straw and you'll see what happens.

Demonstration

Or try this: expand the chest and extend the diaphragm outward; straighten the shoulders and lift the head up and back; then count out loud from 1 to 10 and listen to your voice. Now do the opposite: sink the chest inward and put the spine in the barrel-shape position; lean backward against the spine and bend the head down; then count to 10 again.

Notice the difference? The former response is clear and vibrant;

the latter is muffled. Try the same test with a few open tones on the trumpet. It'll work the same way. A slouched sitting position impairs breathing in the lower lungs. For habitual physical support to aid the air column, it's a good idea to constantly expand the lower lungs outward against the diaphragm muscles. The body will then assume its rightful position with proper distribution of weight.

How It Happens

The common practice of resting the left elbow on the thigh is one of the best ways to get into the faulty slouching position. It not only hampers good breathing, but slows down the normal heart beat. The resulting impaired circulation has a tendency to bring about dizzy spells, lightheadedness, choked tonal quality, restricted range, lack of endurance, and unnecessary lip pressure. You use twice as much energy to blend in any section.

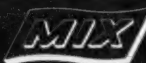
(Ed. Note: Send questions to Charles Colin, 111 W. 48th street, New York, N.Y.)

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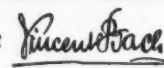
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Adrian, Mel (Pend) Massillon, O., Out 1/1, ne
 Allen, Barclay (Statler) Washington, D. C., Out 1/1, h
 Angelo, Lee (Music Box) Omaha, Out 1/8, ne; (Pla-Mor) Kansas City, 1/17-30, b
 Anthony, Ray (Deshler-Wallick) Columbia, O., 12/19-1/1, h
 Anthony, Red (Wings) Norwood, Mass.
 Avere, Dick (Gibson) Cincinnati, h
 Alvarez, Fernando (Copacabana) NYC, ne
 Arnold, Arnie (Hillcrest) Toledo, h

Back, Will (Claridge) Memphis, 12/30-1/19, h
 Banks, Billy (Diamond Horseshoe) NYC, ne
 Bardo, Bill (Texas) Ft. Worth, h
 Barron, Blue (Statler) Washington, D.C., h

Basie, Count (Apollo) NYC, 1/13-19, t
 Basil, Louis (Chicago) Chicago, t
 Beckner, Denny (Flamingo) Lawton, Okla., Out 1/7, ne
 Bell, Curt (Larue) NYC, ne
 Benedict, Gardner (Commodore Perry) Toledo, In 12/19, h

Beneke, Tex (Army Base) San Antonio, 12/17-23
 Berkeley, Bob (Arcadia) NYC, h
 Bestor, Don (Biltmore) NYC, h
 Bishop, Billy (Baker) Dallas, h
 Bothie, Russ (Lions-Milford) Chicago, h
 Brandon, Henry (Mayflower) Washington, D. C., In 1/3, h
 Brandwynne, Nat (Beverly) New Orleans, ne

Brooks, Randy & Hutton, Ina Ray (On Tour) ABC
 Burkhardt, Jay (Riviera) St. Louis, 12/24-31, ne
 Busse, Henry (On Tour) ABC

Carle, Frankie (Statler) NYC, 12/26-2/6, h
 Carlin, Tommy (Trancon) Chicago, Out 12/21, b; (Bill Green's) Pittsburgh, 12/25-1/16, ne
 Cavallaro, Carmen (Ambassador) L.A., 1/10-2/6, h
 Clifford, Bill (Flamingo) Las Vegas, h
 Coleman, Emil (Waldorf-Astoria) NYC, 12/15-8/8, h
 Crawford, Harvey (Melody Mill) Chicago, b

Cugat, Xavier (Town Casino) Buffalo, Out 12/25, ne; (Chase) St. Louis, 12/31-1/11, h
 Cummins, Bernie (On Tour) MCA

Davidson, Cee (Chez Paree) Chicago, ne
 Dennis, Pat (Peacock) Andalusia, Pa., ne
 Deutsch, Emery (Ritz-Carlton) NYC, h
 DiPardo, Tony (Eddy's) Kansas City, r
 Disto, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, ne
 Donahue, Al (Statler) Detroit, Out 2/18, h

Dooley, Gordon (Rainbow) Denver, b
 Dorsey, Jimmy (Deshler-Wallick) Columbia, O., 1/2-15, h
 Dorsey, Tommy (On Tour) MCA
 Drake, Charles (Olympic) Seattle, Wash., ne

Duchin, Eddy (Totem Pole) Auburndale, Mass., 12/16-17, b; (Capitol) NYC, 12/25-1/7, t; (Deshler-Wallick) Columbia, O., 1/30-2/11, h; (Waldorf-Astoria) NYC, 3/8-5/10, h
 Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h
 Durso, Mike (Copacabana) NYC, ne

Ellington, Duke (Town Casino) Buffalo, In 12/19, ne
 Ennis, Skinnay (On Tour) MCA

Featherstone, Jimmy (Roseland) NYC, b
 Ferguson, Danny (Washington-Youree) Shreveport, La., Out 12/31, h
 Fields, Shep (Capitol) NYC, Out 12/21, t
 Fikes, Dick (Westwood) Little Rock, Ark., ne

Fina, Jack (St. Francis) San Francisco, h
 Floyd, Chick (Biltmore) L.A., 12/15-1/25, h
 Foster, Chuck (Casa Loma) St. Louis, 12/16-22, b
 Fotine, Larry (Arcadia) NYC, b; (Peabody) Memphis, In 2/27, h
 Foy, Dick (Sir Francis Drake) San Francisco, h

Gardner, Gil (Florentine Gardens) L.A., ne
 Gillespie, Dizzy (Silhouette) Chicago, Out 12/18, ne
 Golly, Cecil (Nicollet) Minneapolis, h
 Gonzmart, Cesar (Bayshore) Tampa, Fla., Out 10/13, h
 Grant, Bob (Plaza) NYC, h

Gray, Chauncey (El Morocco) NYC, ne
 Gray, Glen (On Tour) MCA
 Grezz, Wayne (Trianon) Chicago, 12/22-24, b
 Grier, Jimmy (Beach Club) Del Mar, Calif., ne

Hackett, Ray (Mark Hopkins) San Francisco, 12/27-1/16, h
 Hampton, Lionel (Boj City) NYC, ne
 Hanson, Bill (Legion) Great Falls, Mont., ne
 Harris, Ken (Cleveland) Cleveland, Out 12/19, h; (Broadwater Beach) Biloxi, Miss., In 12/22, h
 Harrison, Cass (Mayflower) Akron, h; (Hollenden) Cleveland, In 1/20, h

Hayes, Carlton (El Rancho Vegas) Las Vegas, h
 Hayes, Sherman (Oh Henry) Willow Springs, Ill., Out 1/1, b
 Hecksher, Ernie (Fairmont) San Francisco, h
 Henderson, Skitch (Ambassador) L.A., Out 1/25, h
 Herbeck, Ray (Last Frontier) Las Vegas, h

Herbert, Ted (King Philip) Wrentham, Mass., 1/1, b
 Hill, Tiny (On Tour) ABC

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b-ballroom; h-hotel; nc-night club; cl-cocktail lounge; r-restaurant; t-theater; cc-country club; rh-roadhouse; pc-private club; NYC-New York City; Hwd.-Hollywood; L.A.-Los Angeles; ABC-Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AF-Allbrook-Pumphrey, Richmond, Va.; FAC-Federal Artists Corp., 8734 Sunset Blvd., Hwd.; FE-Fredrick Bros. Corp., 75 E. Wacker Dr., Chicago; GAC-General Artists Corp., RKO Bldg., NYC; HFO-Harold F. Olay, 888 Sunset Blvd., Hwd.; JKA-Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC-McConkey Music Corp., 853 Seventh Ave., NYC; MCA-Music Corp. of America, 745 Fifth Ave., NYC; MG-Moe Gale, 48 West 48th St., NYC; RMA-Rag Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC-Saw Artists Corp., 1250 Sixth Ave., NYC; WMA-William Morris Agency, RKO Bldg., NYC; UA-Universal Attractions, 347 Madison Ave., NYC.

Howard, Eddy (Deshler-Wallick) Columbia, O., Out 12/17, h; (Blackhawk) Chicago, In 1/4, r; (Palladium) Hwd., 2/23-4/24, b
 Humber, Wilson (Steak House) Jackson, Miss., Out 12/23; (Tulsa) Tulsa, Okla., 12/26-31, ne
 Hummel, Bill (Golden Slipper) Baton Rouge, La., Out 1/7, ne

James, Harry (Palladium) Hwd., Out 12/25, b
 Jensen, Jens (Piccadilly) Green Bay, Wis., ne
 Jerome, Henry (Sunset Beach) Almonese, N.J., weekends, b
 Jones, Spike (On Tour) MCA
 Jurgens, Dick (Claremont) Berkeley, Calif., Out 12/18, h (Aragon) Chicago, 12/25-2/6, b

Kanner, Hal (Statler) Buffalo, h; (Statler) Detroit, In 1/1, h
 Kaye, Sammy (Statler) NYC, Out 12/18, h
 King, Henry (Skirvin) Oklahoma City, 12/24-25, h
 Kiskey, Stephen (Monteleone) New Orleans, Out 1/3, h
 Knight, Norval (Lake Merritt) Oakland, Calif., h

Krupa, Gene (On Tour) MCA
 Lande, Jules (Ambassador) NYC, h
 Lang, Bob (Teen Town) Rochester, N.Y., h
 Larson, Elmer (On Tour) MCA
 LaSalle, Dick (Blackstone) Chicago, h
 Lawrence, Elliot (Boj City) NYC, 12/29-1/18, ne

LeWinter, Dave (Ambassador) Chicago, h
 Lewis, Ted (Chez Paree) Chicago, 12/23-1/26, ne
 Lombardo, Guy (Roosevelt) NYC, h
 Lombardo, Victor (Statler) Washington, D.C., Out 12/18, h; (Cleveland) Cleveland, In 12/23, h
 Long, Johnny (Lookout House) Covington, Ky., 12/19-1/1, h

Martin, Freddy (Shamrock) Houston, Out 12/21, h; (Palladium) Hwd., 12/27-2/27, b
 Masters, Frankie (Stevens) Chicago, h
 Masters, Vick (Missoula) Missoula, Mont., h
 McCarthy, Fran (Silver Slipper) Memphis, h

McGrane, Don (New Yorker) NYC, h
 McGraw, Ray (Statler) NYC, 12/19-25, h; (Meadowbrook) Cedar Grove, N.J., 12/29-31, rh
 McKisick, Maynard (O-Yes) Ono, Pa., h
 Miller, Bob (Amory) San Antonio, 12/25-31, b

Miller, Alan (K of C) Peabody, Mass., h
 Molina, Carlos (On Tour) JKA
 Morales, Noro (China Doll) NYC, ne
 Morone, Buddy (Proceder) Henderson, Ky., 12/16-1/5, ne
 Morgan, Russ (Mark Hopkins) San Francisco, h

Nagel, Freddy (Blackhawk) Chicago, Out 1/2, r; (Oh Henry) Willow Springs, Ill., In 1/4, b
 Nagel, Harold (Biltmore) NYC, h
 Noble, Leighton (Aragon) Ocean Park, Calif., Out 12/18, b; (Claremont) Berkeley, Calif., In 12/20, h

Oliver, Eddie (Beverly Hills) Beverly Hills, Calif., h
 Olsen, George (Edgewater Beach) Chicago, 12/16-2/10, h
 O'Neil, Eddie (Chase) St. Louis, 12/16-29, h; (Palmer House) Chicago, In 1/5, h
 Overend, Al (Riverside) Casper, Wyo., ne

Pablo, Don (Van Cleve) Dayton, O., h
 Palmer, Jimmy (Martique) Chicago, r
 Palmer, Mickey (Bridgewater Canoe Club) Boston, ne
 Parrish, Charlie (Hamilton) Washington, D. C., h
 Pearl, Ray (On Tour) McC
 Peck, Bobby (Skyliner) Ft. Worth, 12/30-1/13, ne

Phillips, Teddy (Aragon) Chicago, Out 12/12, b; (Casa Loma) St. Louis, 12/30-1/24, b
 Pruden, Hal (El Rancho) Sacramento, Calif., h

Ragon, Don (Tulsa) Tulsa, Okla., 12/26-1/1, ne; (Pla-Mor) Kansas City, 1/8-16, ne; (Claridge) Memphis, 1/20-2/10, h
 Reed, Tommy (Blue Moon) Wichita, 12/20-31, ne
 Reichman, Joe (Balinese) Galveston, Texas, Out 1/4, ne

Reid, Don (Peabody) Memphis, 12/22-31, h
 Ribble, Ben (Tutwiler) Birmingham, Ala., h
 Robbins, Ray (Peabody) Memphis, 12/31-1/20, h
 Ruhl, Warner (Jefferson) St. Louis, h

Sanders, Joe (Grove) Vinton, La., Out 1/4, ne
 Sands, Carl (Oriental) Chicago, t
 Scott, Don (Willow) Wichita, Out 12/18, ne; (Heidelberg) Jackson, Miss., In 12/31, h
 Shaw, Artie (Click) Philadelphia, Out 12/18, ne

Sherlock, Shorty (On Tour) MCA
 Snyder, Bill (Sherman) Chicago, h
 Spivak, Charlie (On Tour) MCA
 Stern, Hal (Mocambo) L.A., ne
 Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., h

Stone, Eddie (Belmont Plaza) NYC, h
 Stokes, Hal (Westwood) Richmond, Va., ne
 Straker, Ted (Statler) Boston, h
 Strong, Benny (Schroeder) Milwaukee, 12/20-1/7, h
 Strong, Bob (Claridge) Memphis, 12/16-29, h

Suey, Joe (William Penn) Pittsburgh, h
 Sykes, Curt (Trianon) Seattle, b
 Thornhill, Claude (On Tour) ABC

Towne, George (Roseland) NYC, In 12/23, h
 Tyler, Bob (O'Connor's) Hartford, Conn., b
 Tucker, Orrin (Trianon) Chicago, In 2/5, b

Valdes, Miguelito (Caribe) Puerto Rico, h
 Vance, Bernie (Lake) Nashville, Tenn., 12/24-1/1, ne
 Watkins, Sammy (Boca Raton) Boca Raton, Fla., h
 Weems, Ted (St. Francis) San Francisco, h

Welk, Lawrence (Schroeder) Milwaukee, Out 12/18, h; (Trianon) Chicago, 12/25-2/4, b
 Wells, Dave (Sherman's) San Diego, Calif., h
 Willis, Bob (On Tour) MCA
 Winslow, George (On Tour) GAC

Woodruff, Ted (Paradise) Chicago, b
 Worth, Stanley (Pierre) NYC, h
 Young, Sterling (Aragon) Ocean Park, Calif., h

ZaBach, Florian (Mayflower) Washington, D. C., Out 1/7, h
 Zarnow, Ralph (KIOA) Des Moines

Combos

Abbey, Leon (Harry's) Chicago, cl
 Agnew, Charlie (LaSalle) Chicago, h
 Allen, Red (Dome) Minneapolis, Out 12/27, ne; (Continental) Milwaukee 1/23-2/6, ne

Alvin, Danny (Rupnek's) Chicago, r
 Armstrong, Louis (Last Frontier) Las Vegas, 12/26-31, b; (Palomar) Vancouver, B. C., 3/2-15, ne
 Arvelo, Pepito (St. Regis) NYC, h
 Arvin, Mel (Frolics) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h
 Barnhart, Jackson (Elmer's) Westlake, O., ne
 Barton, Burt (Larry Potter's) L.A., ne
 Bell, Ray, George (St. Paul) St. Paul, h
 Bell-Aire Quartet (On Tour) JKA

Bennett, Bill (Bismarck) Chicago, h
 Bliss, Nicky (Ye Olde Cellar) Chicago, ne
 Bonano, Sharkey (Famous Door) New Orleans, ne
 Borr, Mischka (Waldorf-Astoria) NYC, h
 Bova, Red (Tulsa) Chicago, Out 12/18, ne; (Kentucky) Chicago, 12/20-1/15, ne

Broome, Drex (House of Oscar) Colorado Springs, Colo., ne
 Brown, Hillard (Joe's DeLuxe) Chicago, h
 Brown, Milt (Candlelight) Joliet, ne
 Buckner, Milt (Regal) Chicago, 12/30-1/5, t
 Burnside, Vi (Blue Heaven) Chicago, ne

Caceres, Ernie (Hickory Log) NYC, ne
 Cavanaugh, Fred (Basil's) Kokomo, Ind., 12/26-31, ne
 Cassella, Danny (Blackstone) Chicago, h
 Celestin, Papa (Paddock) New Orleans, ne
 Chandler, Billy (Helsing's) Chicago, ne

Chansaires (Silver Spur) Phoenix, ne
 Charteaux (Flamingo) Las Vegas, 12/15-23, h
 Coco & Combo (Colosimo's) Chicago, ne
 Corber, Gene (In Between) Bristol, Tenn., Out 1/1, ne

Cord, Sam (Savoy Plaza) NYC, h
 Condamen (Alexandria) Newport, Ky., Out 1/1, ne; (Kentucky) Chicago, 1/2-1/3, h
 Conopolitane (Rose Bowl) Chicago, cl
 Coty, Red (Preview) Chicago, cl

Crozier, Tom (Clover) Peoria, Ill., Out 12/18, ne
 Daily, Pete (Hangerover) San Francisco, ne
 Dante, Tony (Jack Dempsey's) NYC, r
 Davis, Eddie (Gor Rouge) NYC, ne
 Davis, Miles (Hi-Note) Chicago, ne

Debutones (Legion) Great Falls, Mont., ne
 Deuces Wild (Carnival) Pittsburgh, ne
 DiMaggio, Vince (Sherman) Chicago, h
 Dolan, Bernie (Larue) NYC, ne
 Downs, Evelyn (Park Terrace) Brooklyn, N.Y., Out 1/29, r

Eadie & Rack (Blue Angel) NYC, ne
 Embassy Four (Cirque) Seattle, Wash., ne
 Evans, Doc (Continental) Milwaukee, Out 12/18, ne; (Falcon) Detroit, 1/2-1/5, ne; (Grandview) Columbia, O., 1/30-2/13, ne

Fay, Jimmy (101 Club) Henderson, Ky., ne
 Felice, Ernie (Clock) South Gate, Calif., In 1/3, ne
 Fields, Herb (Blue Note) Chicago, Out 1/1, ne; (Flame) St. Paul, 1/4-24, ne
 Fields, Irving (Warwick) NYC, h

Gentlemen of Note (Shalimar) Roseburg, Ore., ne
 Gilbert, Trio, Jerry (Elmas) Excelsior Springs, Mo., h
 Givard, Cal (Athletic Club) Detroit, h
 Glidden, Jerry (Radiation) Minneapolis, h
 Grant, Marshall (Little Club) NYC, ne

Grubbs, Babe (Beek's) Hagerstown, Md., ne
 Hands of Harmony (Muehlebach) Kansas City, h
 Harper, Herb (Monkey Room) L.A., ne
 Hazlett, Trio, Hank (Flamingo) Wichita, h
 Henderson, Horace (Grove Circle) Chicago, ne

Herman, Lenny (Congress) Chicago, Out 1/12, h; (Hollenden) Cleveland, 1/13-1/10, h
 Herman, Woody (Tropicana) Havana, Cuba, Out 1/4, ne

Herrington, Bob (Henry Grady) Atlanta, Ga., Out 1/4, h
 Hughes, Percy (Snyder's) Minneapolis, ne
 Ingle, Red (Casbah) L.A., Out 12/25, ne

Jackson, Chubby (International Settlement) New Orleans, ne
 Johnson, J. J. (Three Deuces) NYC, ne
 Jordan, Louis (Howard) Washington, D. C., 12/23-29, t; (Royal) Baltimore, 12/30-1/5, t; (Apollo) NYC, 1/6-12, t

Kaminsky, Max (McAlpin) NYC, h
 Keeler, Ford (Town) Wichita Falls, Texas, ne
 Kemp, Ralph (Three Towers) Somerville, N. J., ne
 Kennedy, Ken (Bon Ton) Bay City, Mich., ne

Kent, Erwin (Edison) NYC, h
 Kent, Peter (New Yorker) NYC, h
 Kral, Roy & Cain, Jackie (Hi-Note) Chicago, In 12/27, ne

Lane, Johnny (Sky Club) Chicago, ne
 Lane, Ralph (Pierre) NYC, h
 Lewis, Tommy (Esquire) Wichita, Kans., ne

Malneck, Matty (Ciro's) L.A., ne
 Manone, Winzy (Jimmy Ryan's) NYC, ne
 Martinique, Felix (Ambassador) Chicago, h

McPartland, Jimmy (Horseshoe) Rock Island, Ill., Out 12/25, ne; (Continental) Milwaukee, 12/26-1/1, ne; (Grandview) Columbus, O., 1/2-29, r

Melis, Jose (Book-Cadillac) Detroit, h
 Merrymen (Zebra) Green Bay, Wis., cl
 Miles, Wilma (Green Frog) Lake Charles, La., r
 Mills Brothers (Fairmont) San Francisco, Out 12/19, h; (Casbah) L.A., 12/27-1/23, ne

Mitchell Trio, Eddie (Paramount) Albany, N.Y., ne
 Modernists Quartet (Hayes' Starlight) Chicago, ne
 Modulators (Eau Claire) Eau Claire, Wis., h
 Mole, Miff (Bee Hive) Chicago, ne

Monchito (Chez Paree) Chicago, ne
 Monte, Mark (Plaza) NYC, h
 Munro, Hal (Gramercy) Chicago, h

Napoleon, Phil (Hollenden) Cleveland, 12/15-1/11, h
 Nichols, Red (Hangerover) L.A., ne
 Normandie Boys (Thunderbird) Las Vegas, h

Norris, Al (Bowman's) NYC, ne
 Novelaires (Toby's) Lafayette, La., ne
 Nov-Elites (Kentucky) Chicago, Out 12/26, ne
 Nuzzo, Jimmy (Mickey's) Chicago, cl

O'Brien & Evans (Le Chateau) Bay City, Mich., cl
 Orioles (Regal) Chicago, 12/30-1/5, t
 Otis, Hal (Hollywood) Rochester, Minn., 12/22-26, ne

Page, Hot Lips (Village Vanguard) NYC, ne
 Pancho (Vine Gardens) Chicago, ne
 Paris, Norman (Ruban Blue) NYC, ne
 Paul, Les (London Chop House) Detroit, Out 12/21, r; (Terrace) E. St. Louis, In 1/10, ne

Proctor, Ralph (Child's Paramount) NYC, r
 Quintones (Terrace) E. St. Louis, cl

Reiser Trio, Dave & Tom (Cactus) Victoria, Tex., Out 1/7, ne
 Roble, Chet (Cairo) Chicago, ne
 Rollini, Adrian (Park Sheraton) NYC, h
 Ronalds Bros, Trio (Ciro's) Buffalo, cl

Salvador Trio, Sal (Eliot) Boston, ne
 Samuels, Bill (Bar O'Music) Chicago, cl
 Savage, Quartet, Johnny (Wellman) Oklahoma City, h
 Scott, Dell (Flamingo) New Orleans, ne

Senna, Tony (Towne) Hanford, Calif., ne
 Shackelford, Lester (Famous Door) Peoria, Ill., cl
 Shaw, Milt (St. Regis) NYC, h
 Shearing, George (Boj City) NYC, ne; (Red Feather) L.A., In 1/7, ne

Sheldon, Louise (Berckhoff) Ft. Wayne, Ind., ne
 Silhouettes (Bingo) Las Vegas, Out 1/23, ne
 Skylighters (Eddie's Haven) Montour Falls, N. Y., Out 1/8, ne
 Spanier, Mugsy (Jazz Ltd.) Chicago, ne

Stehman, Zeke (Porto Terre Haute, Ind., ne
 Stylists (Studio) Dallas, cl
 Sunsets (Silver Room) Chico, Calif., cl

Taylor, Billy (Cafe Society) NYC, ne
 Three Suns (Bar of Music) Ft. Lauderdale, Fla., 2/2-3/1, ne
 Three Tones (Grand) Chicago, ne
 Townamen Trio (West Athletic) Seattle, ne

Tracy, Al (On Tour) MCA
 Trenier Twins (Melodee) L.A., In 12/20, ne
 Tunemixers (Victor's & Roxie's) Oakland, Calif., Out 1/5, ne
 Tune Timers (Oddfield's) Columbus, O., cl

Unpredictables (Mardi Gras) Lafayette, La., Out 12/25, ne
 Ventura, Charlie (Red Feather) L.A., ne
 Vendi, Joe (King's) L.A., r
 Victor, Trio, Bob (Talk of the Town) Chicago, ne

Wasson, Hal (Riviera) Corpus Christi, ne
 Watt, Bill (Nocturne) NYC, ne
 Young, Don (Flame) Sioux City, Iowa, ne
 Zarin, Michael (Waldorf-Astoria) NYC, h

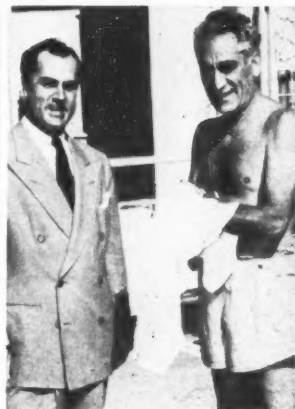
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Duke Defers



Colorado Springs—Johnny Duke, leader of the dance band at the Broadmoor hotel here, poses with Saul Caston, conductor of the Denver symphony. Caston, who just stepped out of the pool, is former assistant conductor of the Philadelphia symphony. Tenor saxist Duke, has been playing hotels in the south for some time.

Turk On Merc

New York—Trombonist Tommy Turk recently cut four sides for Mercury here, along with Flip Phillips and Buddy Rich. Turk currently is working the Carnival lounge, Pittsburgh.

Singles

Adams, Lane (Brown) Louisville, h
 Adler, Larry (Radiation) Minneapolis, Out 12/21, h
 Baker, Bonnie (Oriental) Chicago, Out 12/21, t

Baron, Leigh (Sheraton) Chicago, h
 Bowman, Jimmy (Harry's) Chicago, cl
 Branch, Phyllis (Paddock) Toronto, ne
 Coleman, Cy (Sherry-Netherland) NYC, h

Cool, Harry (Taboo) Chicago, Out 12/18, ne; (Kentucky) Chicago, 12/20-1/15, ne
 Crosley, Les (Rake) NYC, h
 Damone, Vic (Roxie) NYC, In 12/23, t
 Davis, Bill (Small's Paradise) NYC, ne

DeKastine, Billy (Click) Philadelphia, 12/26-1/1, ne
 Flowers, Pat (Baker's) Detroit, cl
 Frye, Don (Jimmy Ryan's) NYC, ne
 Galles, Leola (St. Moritz) Houston, Out 12/16, ne

Gentry, Leroy (Beritz) Chicago, cl
 Green, Miltz (Capitol) NYC, 12/25-1/7, t
 Griffin, Ken (Century) Mankato, Minn., Out 12/17, ne
 Harper, Ernie (Archway) Chicago, ne

Heywood, Eddie (Merry-Land) Washington, D. C., 12/19-25, ne
 Hill, Chippie (Riviera) NYC, ne
 Holiday, Billie (Blue Note) Chicago, Out 1/1, ne
 Hurt, Jo (Ruban Blue) NYC, ne

Kelley Jr., John (Blue Angel) NYC, ne
 Laine, Frankie (Boj City) NYC, 12/29-1/18, ne
 Lee, Peggy (Fairmont) San Francisco, 1/8-28, h
 Lutecher, Nellie (Palomar) Seattle, 1/9-15, t

Macey, Virginia (Top's) San Diego, Calif., 12/19-1/1, ne
 McNally, Mary (Trouville) NYC, ne
 Mercer, Mabel (Byline) NYC, ne
 Miles, Denny (Nick & Dave's) Middletown, N. Y., ne

O'Day, Anita (Hi-Note) Chicago, ne
 Owens, Jack (Bismarck) Chicago, h
 Pierre, Lora (Bowman's) NYC, ne
 Plaf, Edith (Versailles) NYC, ne

Ravassa, Carl (Statler) Washington, D. C., Out 12/18, h
 Read, Kemp (Fulstaff) Seekonk, Mass., r
 Riley, Betty (Carnival) Minneapolis, Out 12/21, ne
 Ross, Lenny (William Penn) Pittsburgh, 12/26-1/8, h

Russell, Andy (Royal) Montreal, Out 12/22, h
 Savage, Bob (St. Clair) Chicago, h
 Soper, Tut (Minuet) Chicago, cl
 Southern, Jeri (Hi-Note) Chicago, ne

Stearns, Roger (Chatham) NYC, cl
 Stewart, Charles (Wells) NYC, ne
 Sutton, Ralph (Condon's) NYC, ne
 Tatum, Art (Cafe Society) NYC, ne

Timfield, Rudy (Nino) NYC, ne
 Torme, Mel (Marbro) Chicago, 12/23-29, t; (Uptown) Chicago, 12/30-1/5, t
 Tucker, Sophie (Bal Tab

Dorothy Collins 'Most Underrated'

By PAT HARRIS

Chicago—The only exponent of Raymond Scott's vocal system, and one of the most underrated singers in the country, is a fragile, tilt-nosed, 23-year-old blonde named Dorothy Collins. Dorothy has been a student of the Scott system for almost seven years, has sung with Raymond's bands and quintets for her whole musical lifetime.

Product of this sometimes difficult school, which Scott hopes to enlarge soon, Dorothy has a flawless pitch and intonation which continually amaze not only the general audience, but other musicians. Scott, the perfectionist who gave Anita O'Day her first job and fired her after two nights, has worked with his singer to correct vocal deficiencies neither was aware of when Dorothy first joined the band.

Discovered Flaws

"I liked her tone," Raymond says, "but as soon as she began to sing with the band I discovered a hiss here, a slur there, an unsteadiness somewhere else."

The willing and pliable Dorothy became the clay from which Scott molded a singer who would fill his exacting specifications. It didn't come about without endless hours of work on Dorothy's part, however, and Scott feels he will have to search long to find another singer as serious about the study and attention to detail he demands.

Raymond admits he never had tried to direct a singer before, and that much of the early work was trial and error. Dorothy must satisfactorily paraphrase each song she sings to prove that she understands all facets of its meaning. The process of listening and evaluating, and constant practice on the exercises Scott has contrived goes on daily, and has certainly paid off.

Great Scott

"My ambition is to be a great singer," Dorothy says, "and to answer to the persons who disagreed with Scott's teaching methods how sound, practical, and right those methods are."

"R.S., as a person, is one of the friendliest, nicest gentlemen you could ever hope to meet. Working with him is something else again. Being a perfectionist, it's a little difficult to satisfy him at all times. Most musicians misunderstand him because of this. It isn't easy to like someone who never lets up trying to make one do something better."

"I know I've been annoyed and hurt by some of his criticisms, but in the end, and a few months later, I realize how right and correct his reactions are. Musically, he's a genius."

Too Surprised

Dorothy, who was born Marjorie Chandler in Windsor, Ontario, Nov. 18, 1926, says "I guess I always sang, but never in public until I was 12, and then only on sheer nerve. I think my parents were too surprised to object. They didn't know if I had any talent or not, but were so impressed by my having the nerve to get up there that Mom encouraged me and has never stopped."

Dorothy's mother studied light opera before her marriage, but never sang professionally. The two of them, Dorothy and her mother, were in Chicago for a visit when some mutual friends introduced them to Scott. Raymond was impressed with the 16-year-old's voice, thought it merited developing. Then the whole Chandler family—parents, brother and sis-



Dorothy Collins

ter—moved to New York, where Dorothy became the first Scott vocal student.

"When I began singing with Raymond's orchestra, he decided to change my name. That's one of his habits, changing people's names. Whether you're his arranger, work in his office, or are in his band, eventually your name will be changed. I got a kick out of having two names."

Primly pretty Dorothy, who has as intensive a student-teacher relationship with Scott as have Lennie Tristano's musicians with their master, a sort of dedication, has been with Raymond so long that it might be difficult for her to lose the identity of a band singer. However, both she and Raymond believe that it is about time for her to go out on her own. "As soon as Scott feels that the right opening comes along, I'll go," Dorothy says.

Her interests, outside of music, are placidly centered in her family, and she admits she's a "strictly home-girl" type. She'd like to settle down, thinks that perhaps after she works a while as a single she will be able to do so.

Digs Shearing

"I like music—any kind—though classical music has a tendency to make me feel sad," Dorothy says. "I never cared much about bop until I heard George Shearing. If what he plays is bop, then I like it wholeheartedly."

A great admirer of Billie Holiday, Dorothy has a vocal style all her own, and one which is chiefly designed to put over a song as effectively and pleasantly as possible. A natural gaiety—probably one of the reasons Scott's compositions still fascinate her despite the countless times she's heard them—breaks through when she sings, plus an appealing sort of little-girlishness. This, with all her now formidable technical assets, makes Dorothy Collins, in our estimation, a great singer. Unfortunately, she's an almost unnoticed one.

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Buddy Johnson 'At Least One Of Loudest Groups'

By JOHN S. WILSON

Reviewed at Bop City, NYC
Trumpets: Willis Nelson, Andrew Wood, Frank Royals, and Calvin Strickland.
Trombones: Don Cole, Steve Pulliam, and Julius Watson.
Reeds: Joseph O'Laughlin and Alphonso Robinson, altos; David Van Dyke and Purvis Henson, tenors; Teddy Conyers, Baritone.
Rhythm: Buddy Johnson, piano; Leon Spann, bass, and Emanuel Sims, drums.
Vocals: Arthur Prysock, Ella Johnson, and Steve Pulliam.
Buddy Johnson—leader, piano, and arranger.

New York—Buddy Johnson, whose natural habitat is the southern one-niter, made his first midtown New York appearance with his big band at Bop City in November and proved, among other things, that he has one of the loudest groups in the business. Buddy's basic idea seems to be an extension of the Jacquet approach. Almost everything has the feeling of a Jacquet climax.

For the territory he usually works, this is probably fine, but a little more finesse is needed to widen its scope. On the basis of its Bop City showing, the band is perfectly capable of much better things if it were given the opportunity to play them.

Precise, But Meaningless

It gives every evidence of being a sharp, precise, well-rehearsed crew whose greatest achievement is that it can retain these attributes while continually blasting out a mass of relatively meaningless stuff.

The band's "Walk 'Em Rhythm" tag is exhibited on some rocking numbers which start out in a rather deBaised vein, with the solo work practically buried by the background, and soon deteriorate into screaming tenor sessions by David Van Dyke.

The only letup is when Buddy's vocalists are brought on. Both Arthur Prysock, a ruggedly good-looking type, and Buddy's sister, Ella, appear to be under the delusion that they can mumble into a microphone and be heard against Buddy's blasters.

Open Up

That they can't may be no fault of the singers, although it would scarcely seem to be asking too much for them to sing out a little, particularly since they are operating in a blues vein.

Buddy also trots out a showpiece called *Dedication*, the dedication being Stan Kenton. If I understood things correctly, this was supposed to be a tribute to Stanley, but it is much more in the na-

ture of a reasonably clever satire on the tall, thin leader's whimsies. In any event, Buddy took the more pretentious aspects of Kenton and tore them to shreds.

So far as Buddy himself is concerned, he is a personable character whose approach to the piano is more or less like that of Duke Ellington. Buddy likes to move around the stand encouraging his employees, and he occasionally rushes over to the piano to knock out a few chords from a semisquat. Buddy also has a sideman personality in Teddy Conyers, his baritone player, a short one who is possibly two inches taller than his horn.

Who to Whom?

Teddy believes in throwing his baritone around with abandon at all times—or possibly that should be "most of the time"—since there are occasions when it looks as though the baritone were throwing him around. Whether he actually plays anything is not discernible, but he looks as if he's having a ball, a decided asset from the presentation point of view.

This is a band which has potentialities of general commercial value if they could get over the

Lange Lights



Biloxi—New drummer with Morrey Brennan's band is Bill Lange, shown above with boss Brennan. Bill's been with a string of bands including those of Carlton Hayes, Milt Britton, Ray Heatherton, Al Trace, Chris Cross, Denny Beckner, and Jimmy Ellyn—traveling steadily from coast to coast since 1940.

Hawk Tours Europe

New York — Coleman Hawkins left from here for Paris last month to tee off a series of concerts on the continent. The Hawk, who spent several years in Europe before the war, just completed a tour with JATP.

idea that they've got to blow their tops every minute they're on the stand. Until then, they'd better offer the patrons eardrum insurance when they're not playing the standard screamer joints.

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
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DICK FINNEY

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Bright New Unit Adopts 'Crewcuts' Tag

Crewcuts Crew Aiming For Cap



Cleveland—They've gotten the appropriate haircuts since, and the Velvet Moods are now calling themselves the Crewcuts. Kids, whose comparatively short professional life is discussed in an accompanying story, are a vocal and instrumental unit from Cleveland. At present they had signed with GAC and were negotiating with Capitol records. From the left are Lennie Surovi, Mike Charliello, Nadaoka (Sharkey) Yoshiacki, and Paul Musarra.

Cleveland—Down Beat's recent contest to find another word for jazz has brought some interesting results, in spite of the fact that, as a title for the music itself, jazz probably never will be supplanted. Crewcut, the winning tag, has been adopted by, first, a new nightclub in Hollywood and, secondly, by a bright new singing and instrumental local quartet.

Unknown to Trade

The Crewcuts, who threw out their old handle, Velvet Moods, when the Beat's winning entry was announced, are completely unknown to the trade, but shouldn't be for long, what with their keen musicianship and ambition.

The four youngsters all double on instruments and alternate on the singing chores. Paul Musarra, spokesman for the group (there is no leader, it being a cooperative venture), sings the ballads in a style strikingly reminiscent of Mel Torme. He also does a routine wherein he impersonates Laine, Monroe, Cole, Como, and Sinatra that has customers gasping.

Instrumentation

Group consists of Musarra, guitar; Lennie Surovi, accordion; Mike Charliello, doubling drums, clarinet, and tenor sax, and Nadaoka (Sharkey) Yoshiacki, bass.

Beginning their professional career at Moe's Main Street here, they recently appeared at the Melody Show bar in Springfield, Ohio. Writing all their own arrangements, they have a large book, covering everything from the semi-classics to some expertly done bop.

Much Showmanship

The kids, in spite of their youth and inexperience, know a good deal about showmanship, spicing humor and clever original material in with their instrumentals. What they lack in professional poise is compensated for by their very evident enthusiasm in their work, something a lot of topflight groups could keep in mind.

Wax Mel Torme's
'California Suite'

Hollywood—Mel Torme makes his first bid for recognition as a composer with release next month of an eight-side album (Capitol) bearing his California Suite.

It's a 27-minute work arranged for the conventional dance orchestra combination, a vocal group, and a narrative-style vocal sung by Torme.

First side was recorded here in mid-November with Harold Mooney conducting. (For details see *Things to Come*.)

Neal Hefti did orchestration for first side. Succeeding sides were to be scored by Billy May and other arrangers.

Goodman On TV?

New York — Benny Goodman and his orchestra are in line for a five-times-a-week, 15-minute television spot. Clarinetist is being considered for the spot by the American Tobacco Co. Show would be the TV equivalent of the same sponsor's *Light Up Time* on radio, which stars Frank Sinatra.

Levine Forms Combo

New York—Bob Levine, former Billy Butterfield tenor man, has his own outfit at Tony Parane's New Palm Garden, Phillipsburg, N. J. Combo has Bob on tenor; Sam Levine, tenor; Harry Gary, trombone; Bob Exley, bass; Murray Rose, drums, and Fred Mullins, piano.

mends and what you find you like, bearing somewhat in mind the stipulations listed above.

You'll find if you do, you'll get more for your record dollar.

The current jokes about critics are too often apt: But latch onto one of the animals who writes coherently, learn his prejudices and peculiarities, and he can be a lot of use to you by saving you much fruitless listening in record stores and a lot of wasted record dollars.

Devils And
Descants

By Michael Levin

New York—You are indeed a clear-headed citizen if you aren't confused by now as to what kind of records to buy. Shellac vs. vinylite, 33 1/3 rpm vs. 45 rpm, *ffrr* versus jukebox bass, plus all the added confusions of different price, artist, and the sets on which you play the record give even the supposed experts a rough time when it comes time to deciding what they want in their library.

Be assured of this much: so far, the paramount factor in getting a record is still interpretation. If there is a particular version of a concerto, or even a dance tune which you like, get it whether it's on vinylite or carborundum so long as it will play. None of the advances made in recording techniques recently are unique enough to make the choice of one of them automatic over any other type of recording.

Consider Set

If two versions of the same work rank equal in your taste, then consider the set you have on which to play them. There is no use spending a lot of money on vinylite or the English *ffrr* process unless you have a set with the frequency response to make it worth while.

Believe it or not, one of the biggest American companies for years had a recording characteristic which cut off at 6,000 cycles because they believed the average person didn't like the fidelity of any higher-frequency sounds.

Question of Balance

Let's assume then that you have a reasonably high-fidelity set. That doesn't mean that you automatically get the hi-fi record. There is the question of balance and resonance. One record may have great technical characteristics, but the

man who set up the mikes may have been a complete butcher—with the result that the sound has good highs and lows, but the band has an over-bloated fiddle section and inferior reproduction of woodwinds. So check and see if you hear all the sounds in proper balance as well as hearing both their high and low ends.

Having done all this, you may then elect to get the LP record because of its quiet vinylite surface and its long-playing factor. However this isn't always the best bet—especially since you may get a work on the other side you don't particularly want, or else a particular selection may be sandwiched in with a group of others in a sequence you don't like.

Storage Element

Again, you may be so cramped for room that the LP storage-saving element may weigh heavily in your scheme of recorded music.

Then there is the question of needles: by and large the cactus variety, unless watched very carefully, will chew up the walls of your records; the hard metal semi-permanents grind up the grooves. The regular metal needles demand changing every record, while diamond-tipped points are rather expensive (and unless balanced very carefully can give excessive wear). The best compromise is the sapphire-tipped needle, probably, but it should be remembered again that for best effect the shape of the needle should vary with each company's records, since they are all cut with varying groove reproduction requirements.

Room Matters

Then when you get all through this there is the necessity of determining what kind of room you will play records in, since merely shifting a speaker from one wall to another will vastly change the tonal response. I know many persons who quite literally have designed whole sections of their houses to afford the best possible acoustic break to their record collections. And then comes the care and cleaning of discs, with the interminable arguments about protective surface coatings, soap and water, and all the rest of the arguments you get when really enthusiastic purists get together.

The answer to the average person is a great morass of confusion, and a general feeling of grim "I'll get what I like now and the devil take the rest of it." This is certainly understandable and a feeling with which I can sympathize. But if you buy records they've got to last, or should last, for years, and as little as possible should you make the kind of purchase with which, as your taste and ear grow sharper, you'll be dissatisfied later on.

Critic Comes In

This then is the only function and excuse for the record critic. Find one you like, whose taste and selection seems reasonably intelligent and more developed than yours, then make your purchases a cross between what he recom-

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Dance Biz

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Best Discs

Of Year

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About Bop

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On The Cover

Mel, Marilyn



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